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The Cathedral of Siena

ALDO LUSINI

THE CATHEDRAL OF SIENA

TIPOGRAFIA " LA GALLUZZA " U. PERICCIOLI - SIENA

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On the plateau halfway up the hill from Castelvecchio to Fontebranda during the peaceful lapse of time granted by the Carolingian rule in Italy between the VII century and the IX the first cathedral of Siena was erected.

In 1058, by intercession of Cardinal Ildebrando di Sovana, it enjoyed the honour of entertaining the Council for the election of Pope Nicholas II. Nevertheless, having the self-governing Commune of Siena risen to greater power by the end of the XII century it was demolished and a larger and more splendid cathedral was planned — the actual — which took almost the whole life of the Commune itself to be completed.

The foundations of the new abbey were laid during the late half of the XII century on the same spot where the old cathedral had stood; of the latter nothing was spared so it seems, but the still useful octagonal baptistery.

At the beginning of the XIII century the new building was, praetically, already finished as nothing was missing but the external dome and some of the decorations. It stood facing the East, as usual, large and imposing though the space around it was rather narrow.

The architecture of the inside, divided as it was into three naves with a loggia runnng round the hexagonal basis of the cupola and a transept crowned with five splendid chapels, still reminded one of the Byzantian art though it showed many of the characteristic of the new Italian style. Outside, almost leaning agains the very walls of the cathedral the apsidal part of which looked upon the district of Vallepiatta, on the left hand side was the personage and on the right the episcopate. A large square was provided in front if the facale and stone seats were placed around the walls of the surrounding buildings for public meetings. No doubt, this splendid building was one of the finest romanic churches to be seen; one can easily realise it still by mentally suppressing the central nave from the cornice upwards just where the richly decorated capitals are. The front of the church was just as it is at present: divided into five spans by four huge columns covered with black and white marble. At first only the naves had vaults; the rest of the church was left without until the middle of the XIII century when the whole building was completed and the belfry erected upon the basemente of a battered tower of the Antolini castle.

The inside walls also were covered with stripes of black and white marble inlaid with a delicately wrought geometrical frieze, and daylight was let into the abbey through four three-fold windows in the lower part of the cupola. Other arched windows were placed between the columns of the pretty loggia, but the front part of the lateral naves were without; a few circular holes high up on the external wall of the central nave were the only openings that afforded them light.

We do not know to whom to ascribe the merit of having planned the cathedral, but there is no doubt that the works were carried on by a whole group of Siennese artists whose names are recorded for the first time in the public documents of 1226: a certain Giovanni, a Benincasa, a Cittadino, a Beringhieri, a Bencivenne. There is every reason to believe that the original design was of monastic origin as, when compared with other buildings of the kind erected by the monks in that same period — the Cluniacensis and S. Antimo in particular — a strong resemblance in style and technic is to be noticed. This belief is credited by the fact that the monks of S. Antimo were in friendly connections with the Canons of the Cathedral and with the Patrons of the near by Parish of San Desiderio.

The outside walls of the cathedral as well are striped with black and, white marble, and so is the belfry with little pillars to divide them in increasing partition. Small pensil arches supported by carved brackets, some still to be admired, were placed under the eaves but nothing is left of the primitive facade; it can hardly be traced out among the actual decorations.

By the year 1259 the dome was completed. In 1262 the golden orb and cross were placed on top of it and the church was almost entirely finished off. The carved capitals and acute arches in the double row of porticoes running round the drum witness the succession of many artists. On the whole in the Cathedral of Siena there is much of that spirit which reveals the presence of the Cistrcensi of S. Galgano. This is further confirmed by the two original vaults over the naves, the only ones that were not restored in later years.

Once completed the splendid carved choir stalls — the work of Manuello and of his son Parri — the richly decorated altar piece was begun: over it was placed the old Bizantian incon with the *Kyriotissa* Virgin holding Jesus to her bosom with both hands. Thus the cathedral which had been started during the early years of the ardent Communal life was brought to completion in the year 1360 when Siena enjoyed a transitory supremacy in Tuscany due to the victory of Monteaperti. By then all the roofs had already been covered with lead and the square and the flight of steps in front of the main entrance were finished. That very year another altar — a decorative panel of which is still to be seen — was raised in the middle of the newly finished choir under the lovely cupola. In a panel which is undoubtedly the work of Nicola Pisano a fine feminine head symbolizing the Church is to be admired placed among luxuriant green foliage within a shell supported by the emblems of the Evangelist. Next, Mastro Guido — one of the best painters of the new Siennese art — produced a lovely picture of the Virgin Mary later on styled the « *Madonna del Voto* » to symbolize the Divine protection enjoyed by the town, and the splendid marble pulpit from where to preach the Gospel was placed in the prebitery; it was produced from 1266 to 1268 by Nicolò Pisano and his son Giovanni with the help of their disciples Arnolfo di Cambio and Donato Lapo di Ricevuto.

This pulpit is octagonal, supported by eight differently coloured marble pillars ranged around a larger central column. In 1329 these pillars were replaced by other similar ones of oriental granite chosen by the Siennese from the most precious antiquities of Ansidonia. Of the eight pillars every second one rests opon the back of lion rending its prey whilst the other four, the stems of which are longer, rest upon small pedestals placed directly on the floor. The central column rests upon a large pedestal adorned with the figures of the seven arts and crafts: *Grammar*, with a little boy reading a book placed on her knees; *Dialectica*, whose old withered face is plunged into deep thought; *Rectoric* pointing out on a book the word of her teaching; *Philosophy*, arrayed in sumptuous clothes with the illuminating torch in her hands; *Arithmetic*, counting upon her fingers; *Music*, playing upon a cithera: *Astronomy*, bearing the astrolabe.

The richly decorated capitals of the eight pillars bear delightful little statues of the Virtues and above them again the first cornice of the parapet is supported by arches and figures of prophets in historical and ideal continuity with the scenes in the seven adiacent bas-reliefs representing the life of Christ from His birth to the day of the Last Judgement. In the first corner a splendid Madonna with an Announcing Angel opens the set; then comes the first bas-reliefs representing *Mary on her visit to Elizabeth,* followed by the *Birth of Christ* and the *Adoration of the Shepherds.* Next is the statue of Isaiah, the prophet, and the scene of the *Adoration of the Magi.* In the corner we have a splendid statue of the Virgin Mary with the Holy Child on her arms; then comes the scene of the *Presentation of Jesus in the Temple, Joseph's dream* and the *Flight into Egypt* united in one story. The following group of angels playing bugles is somewhat out of place, as the group of evangelists bearing the eagle upon which the stand for the Gospels rests should be in their place. Next to the Angels we have the *Massacre of the Innocents.* The third corner is held by a baptized Christ above whose head a hand appears to symbolize the presence of the Divine Father. Then comes the *Crucifixion* followed by the above mentioned group of Evangelists in whose place should be the group of angels represented in the following scene of the *Final judgement* while sounding their bugles to announce the glorious festival for the celebration of the *elect.* The scene of the Final Judgement is divided into two panels by the corner of the pulpit; here, besides the above mentioned musical angels, we see Christ as Judge placed in the corner among seraphs and cherubs. Last of all comes a vast crowed of reprobates followed by sad and dismayed angels sounding the bugles of destruction.

This admirable piece of sculptor work by Pisano is the masterpiece that confirms the excellence of the newly-born Siennese art to which must also be ascribed the merit of having produced the charming facade of the cathedral.

The facade is the work of Giovanni di Nicola da Pisa helped by Lapo and Donato di Ricevuto, Ramo di Paganello and the Florentine master Goro di Ciuccio Ciuti; these masters succeeded admirably in the decoration of the huge polychromic marble columns by means of delicate decorative carvings, but the whole beauty of the facade as it was at first conceived was never realized because it did not reach its full development; it was finished off suddenly just above the three-fold portal.

Worthy of praise is the bas-reliefs over the central door. It is the work of one the above mentioned artists and represents the *Announcement of Mary's Birth* to *Giovacchino,* her father, in the temple; *Giovacchino meeting his wife Anne*; the *Birth of the Virgin and Her presentation in the Temple.* But the beautiful columns of the middle portal, exquisitely wrapped in a classical decoration of luxuriant green foliage are convincing specimens of Giovanni and Nicolo's skill.

Twelve niches ranged between the columns of the portals and in a double row ot the sides were made to hold an equal number of statues of the school of Giovanni Pisano: they represented the Divine Revelation and natural religion as these were the forerunners of Christianity and the foreboders of the Virgin Mary Mother of God to whom the temple is dedicated. The statues are ranged as follows: (prophecies) *Moses,* his daughter *Mary, David, Salomon, Ecclesiaste, Isaiah, Daniel Habacuc, Aggeo, Balaam and Simon.* (Philosophy and religious tradition) *Plato, Aristotle* and *Sibil,* the latter no longer existent. The statues of the two most representative apostles — Peter and Paul, still of Giovanni Pisano's school — were kept aside for the decoration of the rest of the facade. In later years they were removed to the side-cornice together with other sculptures of an earlier age.

Thus, through the mastery of the renovators of the Italian sculpture the Cathedral of Siena was brought to an admirable perfection at a time when there were in Siena artists such as Duccio di Buoninsegna who were able to renovate the art of painting. So gifted was this master's hand that the Siennese wished to have him paint for the new altar-piece the image of the Holy Virgin patroness of the town, whose austere majesty and motherly tenderness were to symbolize the grandeur of Siena and the love of her devout citizens. Therefore, in 1308 Duccio was ordered a huge painting which was to substitute the old and simplestyled one placed in the cathedral over half a century beforehand; being still very dear to the people this old painting was for more intimate worship. The new picture, huge and sumptuosus, was placed upon the altar between 1311 and 1312 amidst the rejoicing of the people. Thus, Nicola's pulpit which represents the affirmation of the new Italian sculpture was faced by a work of art that witnessed the re-birth of the Italian painting.

Duccio's masterpiece is now in the museum of the Opera del Duomo. It is painted on both sides and was made to stand on a predella decorated with several panels representing the life of the Madonna up to Christ's childhood, on the front, and Jesus's public life on the back. The front of the picture shows us the Virgin seated on a throne with the Holy Child on her arms; both of them are looking mercifully upon the Siennese people for whom four heavenly patrons kneeling in the foreground are praying. A crowd of angels go filing round the richly decorated throne among apostles and saints.

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(1) The statues are no longer in their original places. Some of them were, of late, removed to the upper part of the facade whilst those which had suffered most damage were sent to the museum af the cathedral and replaced with reproductions by Fulvio Corsini and Arnolfo Prunai.

The back of the picture is divided into ten squares and two larger rectangles where Christ's Passion is represented from the entrance into Gerusalem to the Resurrection. Placed like a crown on the upper side of the picture are some small sized trapezoidal paintings surmounted by points and angels which correspond on the other side over an equal number of arched niches where half-figured apostles are placed. The paintings on the front side tell of the Madonna's life after Christ's Ascension, whilst on the back are represented the episodes of Christ's Resurrection and Ascension. The grand and masterly conception of this painting reveals to us the spirit of a true renovator, but the contemporaries who were used to the cold golden lifelessness of the Bizantian art must have been much astonished and overwhelmed by this vigorous and sober composition, by the evidence and truth of every detail, bv the unperishable value of the drawing and the soft well blending colours.

By and by other altar-peices and chapels belonging both to private families and to companies came to enrich the cathedral, among which the Petroni chapel on the right hand side of the choir where Cardinale Riccardo who died in Genova on March 3rd., 1304 was buried. A splendid monument by Tino di Camaino, — the well known artist whose works are to be seen in Naples and Pisa — was placed over his tomb.

We are by now in 1317. Tura del Grasso's Cronicle of that very year relates that Siena was just then peaceful and her citizens enjoyed a tranquil and prosperous life. The cathedral was being enlarged and the facade looking on to the district of Valle Piatta rebuilt. This news is confirmed by another cronicle dated Aprile 12 th., 1316.

Meanwhile in Florence the grandious abbey of S. Maria del Fiore was being built and it is therefore quite natural that, being prosperous, Siena should wish for a more splendid and imposing cathedral. Camaino di Crescenzino, the father of Tino di Camaino the sculptor, was called for the purpose; he transformed the plan of the cathedral into the shape of a Latin cross and gained space for its development by suppressing the five-chapelled romanic apsis on the back.

These are exactly the works of which the above mentioned cronicles speak. Once the building which rose from Valle Piatta reached the level of the upper part of the cathedral, Camaino di Crescenzino availed himself of the lower structure to build up the church of S. Giovanni which was to be the baptistery. But just then the Rule of the Nine (the supreme authorities of the town) summoned five of the best artists of the time and invited them to esxpress their opinion on what was being done: Lorenzo Maitani and Niccolò Nuti from Siena, Cino di Francesco. Tone di Giovanni and Vanni di Cione from Florence (1322). These masters were against Camaino's plan and the enlargement was stopped.

« These works had better not be carried out » they said. The cathedral, as it is, is so well proportioned in all its parts that should anything be added to it on either side it would but spoil the beauty of the whole ».

Furthemore it was remarked that should the enlargement have been carried out, the well proportioned pillars would have seemed too slender for the new building and the cupola would not have corresponded over the centre of the Latin cross.

In view of these architectonic defects and of the difficulties that would have arisen when joning the new building to the old, were it not better to give up the re-adjustments and resolutely start afresh to build a new church which might be « fine large and grandious, well proportioned in length, height and width and in all its parts, decorated with splendour as a cathedral should be? ».

The two opposite tendencies gave rise to so many controversial discussions that, in order to reach an agreement and bring the works to an end within the shortest time possible a nèw body of twelve artists was appointed to study the matter and resolve the problem: Paolo di Giovanni, Turo di Mino, Cecchino di Compagno and his brother Viva, Angelo di Ventura, Guido di Pace, Andrea di Ristoro, Cecco di Pietro, Ambrogio di Tura, Minoccio di maestro Boncatto, Mico d'Agnolino and Chello di Guido, sculptors. Their verdicit was that the enlargement of the cathedral might be continued and completed within a relatively short time without any architectural defects whatever provided that the external walls should not be covered with marble, Most of the people agreed with them in opinion as the prevalent desire in general was to get the cathedral finished at last and be done with all the controversies. Camaino di Crescenzino was dismissed and the unfinished works resumed by Giovanni d'Agostino.

This architect called Ambrogio di Tura as a collaborator and set to work with him.

However, the supporters of Maitani and the opposite tendency, far from being content, did not keep silent and the controversy began again when the new part of the cathedral was up to the level of the windows and the contrast between the old architectural elements and the new became apparent as old Maitani had foreseen. Then to put an end to the disputes the « Consiglio della Campana ». (Augustus 23rd., 1339), apart from any whatever divergency, senctioned a most daring and grandious plan of its own under the pretext that it was the wisest and most conciliative. On February 2nd. that very year the first stone of the new building was solemnly blessed and the North - West and the facade was to look upon the square then called « Piazza Manetti ». The old cathedral was to be turned into the transept of the new one and the apsis was to be built afresh over the steep descent of Valle Piatta hill.

Again two opposite tendencies arose; some wished to save as much of the old building as possibile, others stood for demolition and everything that was new. Of the many plans that were conceived two which are now in the museum of the « Opera del Duomo » — the only ones that have ever reached us — witness the opporite tendencies. However, being this grandious plan the most pleasing to the ambitious Siennese who did not want their town to be surpassed by any other in splendour, it was approved without any further delay. Lando di Pietro, both goldsmith and architect of renown at home and abroad, was called from Naples to direct the works.

According to the plan « Maestro Lando » began with much diligence to build the body of the new abbey far larger than the former and divided it into three naves which passed right under the cupola and beyond it, but the very large new apsis with the splendid chapels was made semicircular instead of being octagonal with rectangular chapels in contact with the transept.

What would have been the appearance of the new church, how might the difficult and complex architectural problems have been resolved and what would have become of the old cathedral no one may tell as the works never got beyond the grafting of the right nave of the new building with the pre-existing body. There is, however, every reason to believe that « Mastro Lando » would have turned to a system of « tegurium », very common in the gothic buildings beyond the Alps, instead of a semi-spherical cupola in order to make the grafting and balance of all the parts of the structure easier and to be able to crown the central part of the abbey with the grandeur due to the wondrous span of the new arches.

Nothing but ruins have reached us of the superb work of Lando and his collaborators (Agostino di Giovanni was one of the best), nevertheless there is more than enough left of them to witness the solemnity and gracefulness of a monument which would have certainly been one of the most characteristic gothic buildings in Italy; a plesant and spontaneous blending of the foreign gothic tsyle with the traditions of our classical Italian art.

Unluckly imposing structure for the realization of which Agostino di Giovanni had worked with so much enthusiasm bore within itself the germs of a fatal decay. The ground upon which the foundations had been laid was unfit to meet the requirements of such a huge building. Spires and anrches would have been necessary to support the massive walls but neither the foundations nor the plan consented them.

Just then a terrible plague broke out in Siena and played havoc among the people. The building of the cathedral had to be interrupted and could not be resumed until the plague was over. Cracks were then found in some of the vaults and arches and many of the columns showed a wrong inclination.

Three Siennese masters were then urgently summoned Giovanni di S. Maria a Monte, Gherardo di Bindo and Stefano di Meio, and two Florentines: Francesco Talenti, the head-master to whose care the contruction of S. Maria del Fiore was entrusted, and his frined Benci di Cione, and after a careful supervision they declared that any whatever remedy would have been a useless and expensive effort. The grandious plan conceived by the « Nine » was then abandoned for ever and Camaino di Crescenzino's was resumed; Domenico d'Agostino set to work to finish off the cathedral in the best way possible. The new baptistery was spared and used as such and the lovely sculptures and carvings by Giovanni di Cecco. Giovanni d'Agostino and Agostino di Giovanni were left where they had been placed.

Besides the merit of having completed the naves and vaults over the romanic body of the church Maestro Domenico produced the delicately wrought three-fold windows in the central nave. Being perched high up above the roofs they were left quite bare outside but were adorned with fine carvings and statues on the inside of the church. On the contrary the two-fold windows formely started in the lateral naves by Camaino, being well visible from the square were decorated without.

After Domenico d'Agostino's death his wife sold all the designs of the cathedral to Giovanni di Cecco who undertook the woks in the year 1370. He faithfully carried out what Domenico had left unfinished and then started of his own accord to lower the old central nave in order to reduce it equal in height to the part of the nave beyond the central cupola. The old romanic arches were demolished but the beautiful capitals were spared and, in order to reach a pleasant harmony with the eight large richly adorned gothic windows, the arches were decorated with little niches and pillars bearing finely carved statues. During the course of these works a certai part of the outside loggia, running round the lower part of the cupola came to be enclosed within the church and, to match the rest, was decorated with five statues placed between the row of double pillars. Then a slanting section was practised in the main arch of the cupola to afford a greater, almost triumphal, span.

Giovanni di Cecco then set to work on the facade which was to crown the whole woork of art and acquire merit for his name. In 1358 Michele di Ser Memmo produced the fine mosaic representing St. Michael. No doubt Maitani's masterpiece — the lovely cathedral of Orvieto — inspired the Siennese for their own abbey and Giovanni di Cecco had to resolve the difficult problem of turning into a three-pronged structure that same facade which had at first been planned with other criterion. Though beautiful the harmony that breathes from the rich decorations and from the severe architecture is far from being faultless and one cannot help noticing a certain disrepancy in its parts. For instance the spires of the middle cusp, which should be nothing but the natural architectonic endings of the underlying columns, do not correspond exactly over them; this is a plain demonstration of the different crietrion with which the facade had been starked. It is evident that it had been built after the general rules of the gothic style whichrequire the vertical elements to lean against the extremities of the internal walls. As a final result the smaller cusps were narrow and rather suffocated compared with the central one so free and solemn. The central cusp is ornamented with the huge round window around which are ranged four tabernacles containing the figures ofthe Holy Virgin surrounded by the patriarchs of her descent up to Abraham. The fine stained glasses were painted by Pastorino in 1549 after Perin's style and represent the *Last Supper*.

Nothing has reached us of the mosaics by Michele di Ser Memmo, Ghirlandaio and other artists which were over the portals and on the adjacent spires; they were replaced by other decorations of the eighteenth century. In 1884 the bronze statues by T. Redi which had been placed in the upper parts of the cusps instead of the ancient mosaics were removed and replaced by the actual mosaics from Murano representing the *Consecration of the Holy Virgin in the Temple*, the *Crib* and the *Coronation of the Madonna*. The crib was drawn by Alessandro Franchi; the other two scenes are the work of Luigi Mussini. Over the portals we can still admire the busts of the Blessed Ambrogio Sansedoni. Giovanni Colombini and Andrea Gallerani carved by T. Redi in 1635.

Soon after the facade of the cathedral was finished of the decoration of the facade of the church of S. Giovanni was resumed. It had been started in 1317 according to Mino del Pellicciaio's plan but never got bevond the cornice under the eaves. As to style it is perfect and is one of the purest and most representative monuments of the Italian gothic art.

The splendid Cathedral of Siena was now complete in all its parts; each chapel had its altar-piece with a fine trittico, each vault its decorations by the most eminent painters of the time. Unluckily nothing is left of these works of art but the *Announciation* by Simone Martini and Filippo Memmi (now in the Galleria degli Uffizi in Florence), the *Nativity of the Virgin Mary* by Pietro Lorenzetti and Goro di Gregorio (now in the Opera del Duomo); the only trittico still now inside the cathedral over the Piccolomini altar is the *Virgin suckling the Holy Child* painted by Paolo di Giovanni Fei for the chapel of the Madonna delle Nevi. Of the splendid stained glasses painted by the best masters towards the end of the century only the oldest still exists; it was made for the round window in the apsis, most probably by Dono e Giunta di Paolo, but the drawings are the work of Duccio di Buoninsegna. They represent the *death, the assumption* and *the coronation of the Virgin.*

Spendid specimens of the artof the 14th. century are the finely wrought altar and choir which were provided for the new cathedral. Giovanni Cecchi, the architect to whom the works were entrusted, enlarged the presbitery beyond the cupola and placed the altar in the centre of the 'apsis under the main arch. Duccio's ancona was ornamented with a canopy and gothic susps and spires. A new woodcut choir with richly decorated stalls was then drawn by Francesco Tonghi and his son Jacomo; it was carved by a group of artist between 1363 and 1425: Maestro Guido di Giovanni a carthusian who was Tonghi's nephew. Mariano Romanelli, Barna Turini, Giovanni del Cicchia, Luca di Giovanni, Lando di Stefano and Martino di Luca. It is one of the most beautiful choirs ever made.

Once completed the presbitery an elegant iron gate by Bertino di Pietro was drawn across the baptistery from the pillar near S. Ansano's chapel to the opposite chapel of S. Vittore in order to separate the choir from the rest of the church (1384). The whole space behind the altar then appeared like one huge majestic chapel the walls of which were decorated in 1405 with splendid frescoes by the most worthy Siennese painters of the time, Taddeo di Bartolo, the same artist that worked at the decoration of the Town Hall.

Of the scenes of the Old Testament which were painted one above the other in three rows only a few fragments are still to be seen on the right hand side of the organ.

The new vestry made on purpose for the new choir was frescoed in the chapel for the relics with scenes from the Holy Virgin's life, whilst stories representing the clergy's sense of pity were on the walls of the chapel where the meetings took place and the Evangelists and allegorical drawings representing Theology were painted on the walls of the chapel where the liturgie books were treasured (1410-1411). The former two chapels were painted by Gualtiero di Giovanni, the latter by Niccolò di Naldo after the school of the Lorenzetti brothers.

The main walls were frescoed by Domenico di Bartolo with scenes of the martyrdom of the four patron Saints of Siena, but nothing more is left of them. Other treasures were added to the pre-existing sacred apparel, such as gorgeous, jewellery, beautiful stuffs and embroidery besides finely wrought ivory, precious miniatures treasured in wooden carved cupboards partially decorated with the capitules of the *Creed.* Then a party of artisans set to work with their chisels to produce the splendid inlaid pavement, one of the most characteristic masterpieces of the kind.

By now we are at the time when the renaissance was just dawning upon Italy. Jacopo della Quercia, the young apprentist who served the sculptors of the Opera was one of the first in Siena to follow the new tendencies. He soon won distinction and contributed to the art of sculpture vivifying innovations which are plainly visible in the « Fonte Gaia », (the Gay Fountain) and in the church of S. Giovanni. Together with Donatello, Jacopo marked the entrance of the renaissance style inside the cathedral of Siena. He first produced the fine bas-reliec around the baptismal font representing the creation of Man and his original innocence, the first sin and its terrible consequences, while Donatello worked at the bronze slab over Bishop Giovanni Pecci's tomb (1427). Other masterpieces which belong to the school of the two above mentioned artists are the graceful holy water vessels by Antonio Federighi.

Henceforth the influence of the renaissance grew stronger and was soon to be seen everywhere inside the cathedral. Many of the chapels were re-built by the followers of Jacopo and Donatello and sumptuously after the new style by order of the « Opera del Duomo » and by private citizens. A rew years afterwards most of these alterations disappeared under the infuence of the baroque style. A precious evidence of the activity of the Siennese artists inside the cathedral are the bas-reliefs representing episodes of the Virgin's life some by the steeple door, others around the pedestals of the pillars belonging to the inside front of the main portal which were, later on, used by Urbano da Cortona to decorate the front of the «*Cappella del Voto*»; furthermore, the Donatellian lunette over the side door of the abbey; Giovanni Turni's bas-reliefs of the Evangelists near the altar of the Holy Sacrament, once around a no longer existing pulpit; the remains of San Crescenzios chapel with Bishop Carlo Bartali's graffito tombstone; the friezes and saints over the architraves of the two lateral doors in the facade and even some of the statues of the apostles, actually on the outside cornices, which were removed in the 17th. century from the pillars of the main nave to make room for other statues by G. Mazzuoli.

At that time Cardinal Enea Silvio Piccolomini was made Pope (Pius II . Being a worshipper of art he promoted every artistic activity and-enticed his own powerful relations, the Siennese Commune and the « Opera » to resume the works for the embellishment of the cathedral.

Besides the splendid library dedicated by Cardinal Francesco Piccolomini Todeschini to the Pope — his uncle — frescoed by Pinturicchio in 1495 with the scenes of ten outstnding episodes from the humanistic pope's life, to this period belongs the splendid sepulchral chapel which the same cardinal had made by Andrea del Bagno for himself and his own family. The altar-piece is its most precious work though the statues in the niches were started by Michelangiolo himself and would most certainly have been finished off by him had not an agreement signed by Cardinal Piccolomini assigned them to Torrigiani and other minor sculptors.

In 1483 Neroccio produced the deposition, actually above the steeple door, and Lorenzo di Mariano, nicknamed Marrina, sculptured the richly ornamented front of the Piccolomini Library with the graceful marble altar on which another valuable piece of sculpture work from the demolished 15th. century chapels is to be admired — the statue of St. John the Evangelist, most likely the work of Cozzarelli.

Having the Pope endowed the Cathedral with St. John's right arm the Commune and the Opera had a new chapel built purposely for the precious relic on the side of the abbey. It was planned and sculptured by Giovanni di Stefano, nicknamed Sassetta (1480) in harmony with the fragments of a Roman bas-relief ranged around the pedestal of the left hand side pillar. A rich and graceful shrine was then provided by the master hand of the worthy goldsmith Francesco d'Antonio. The decoration of the chapel is the work of Marrina and of other minor sculptors. A late work of Donatello's, the bronze statue of the Baptist, was placed in a niche in the wall with two other niches at its sides containing the marble statues of S. Ansano by Giovanni di Stefano (1486) and Santa Caterina delle ruote by Neroccio Landi (1487). In the very middle of the chapel stands the baptismal font by Jacopo della Quercia around which once stood Antonio Barili's finely carved choir (1487-1509). Fragments of it are now to be seen in the « Collegiata » at San Quirico d'Orcia. The vault of the chapel was frescoed by Baldassarre Peruzzi but the walls were decorated by old Pinturicchio with six scenes taken from the life of St. John the Baptist and of Alberto Aringhieri, then a member of the « Opera » represented as a member of the Holy Jerolimitan Order of Rhodes.

To this chapel which is a perfect monument belonging to the new born art a precious wrought iron gate by Sallustio Bandini was added but unhappily the purity of the style was spoilt in the eighteenth century when the chapel was restored.

On the whole, the art of the XV century is widely represented inside ithe cathedral. The outstanding work of art of that period is the inside front of the central portal with the huge marble pillars on either side of the door gracefully wrapped in foliage and ornamented with rampant animals, children and bas-reliefs. Theiy had been sculptured by Giovanni di Stefano in 1483 for the altar of the « Maestri della Pietra » and were placed near the portal in 1888 when many of the chapels were re-built. The bas-reliefs represent the martiyrdom of the Blessed « Quattro Coronati » the patron saints of the old altar; the pedestals are the work of Urbano da Cortona. Exquisite carvings by the best artists of the time were by and by added to the chapels and precious paintings by Matteo di Giovanni and other painters of the shool replaced the IV century trittici. Painters and sculptors, decorators and gilders of every school contributed some work of art to the beauty of the cathedral; gilt rosaces and bosses were placed under the arches and along the cornices, the cupola was crowned with a gorgeous starry vault, drawings by Guido Cozzarelli and Sebastiano di Francesco (1487 representing the statues of the prophets were placed under the logia inside the drum of the cupola.

In 1490 six huge statues of Siena's Patrons were placed on the columns leaning against the pillars of the cupola. Festoons and wreaths of gorgeous flowers and fruit and flying angels were then painted wherever the spaces between the arches and the windows afforded them and where the imitation of the classical characteristics of the Roman monuments was possible (I). The heads of several popes were then made by Giacomo

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(1) These decoration were carried by Sebastiano di Francesco, Guidoccio Cozzarelli and Pietro Orioli with the help of Neroccio di Falcone, Filippo di messer Sano and Giovanni di Galgano, painters. This feverish work to modernize the cathedral is almost exclusively due to Cav. Alberto Aringhieri (a member of the « Opera » from 1481 to 1498) and the colour and character he adopted has ever since been maintained whenever repairs became necessary.

di Bartolomeo Pacchia and Pietro Crogi for the empty spaces between the fine medallions and grotesque masks.

Once the Siennese got used to all these innovations, nowonder the gothic presbitery and the old altar-piece dedicated to the Virgin Mary seemed out of date. The opportunity for making alterations came when Pandolfo Petrucci became the master of the town. Then Baldassarre Peruzzi transformed the two last bays of the church (where the pavement was higher than the level of the rest of the abbey owing to the church of S. Giovanni right underneath) into the presbitery and opened a chapel on the back where he placed a new classical altar-piece. The chapel was decorated with grandious frescoes by the hand of Domenico Beccafumi — 1544 — (I) and the altar-piece was placed upon three steps with a bronze angel holding a candle on either side (the work of Giovanni di Stefano) and other two not quite so fine beneath them (the work of Francesco di Giorgio (1499). On top of the altar was placed the bronze tabernacle made by Lorenzo di Pietro, called Vecchietta, in 1472 for the church adjoining the

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(1) The central fresco represents the Virgin between Peter and John; the other scenes represent Christ's Ascension. These paintings were damaged in 1798 by an earthquake and were restored by Francesco Mazzuoli in 1812, Being one of the figures entirely destroyed the artist changed the composition and painted a triangle in the centre to represent the Divine Trinity.

hospital of S. Maria della Scala, eight pillarsi were placed around the altar and eight angels by Domenico Beccafumi (1548-50). The two pillars at the sides of the altar, the best, are the work of Giacomo Cozzarelli (1511).

In 1510 a new organ was set up over the vestry door. The wooden front and the balcony were carved by Castelnuovo (Giovanni di Piero), Antonio Barili and his nephew Giovanni and the *Tranfiguration of Christ* on the curtain was painted by Genga. In 1551 another organ was set up right opposite the pre-existing one. It was masterly carved by Lorenzo di Bartolomeo after the plan by Riccio and was decorated and gilded by Girolamo Magagni (Giomo del Sodoma) and Niccolò Sciolti.

However, these alterations brought on consequences which were at a time happy and bad. Bad because they caused the demolition of the old presbitery which had inherited the art of three centuries, and the destruction of the primitive engraved pavement. Even the gothic choir with all its precious apparel was lost and so was the wondrous altar piece, the superb monument that witnessed the re-birth of the Italian sculpture. Duccio's ancona was taken down from its place of honour and placed in a neglected corner of the abbey and Niccolò Pisano's splendid pulpit was undone to be removed and set up again in the new presbitery.

As a happy consequence the riconstruction of the pulpit was started. According to Riccio's plan (1537) a new marble stair-case was added to it the beauty of which witnesses the skill of the artists of the time (1)*. Then Beccafumi's engravings were continued on the pavement and the altar and choir were completed. On the walls Ventura Salimbeni painted frescoes representing the *Manna* ad the *Nuptials of Assuero and Esther*, (I)** while Alessandro Casolani (1612) illustrated the Siennese Blessed and Saints. Riccio produced also the drawings for a row of new stalls to be set up behind the altar. They were carved by Teseo Bartalini from pienza, Benedetto Amaroni from Montepulciano (1567-70), Baccio Descherini and Domenico Capo from Florence and together with the sumptuous choir desk for high mass are a surprising evidence of mastery and skill.

However, the old gothic choir was partially spared a double row of its stalls having been placed along the walls of the presbitery.

By 1555 these works were finished off, and they were the last having the glorious Siennese Republic by then lost freedom and power. The cathedral would still be as then it was, with the closed two-fold and three-fold windows on the back towards S. Giovanni and the ruined frescoes by Taddeo di Bartolo and Spinello Aretino

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(I) Upon this occasion Pastorino concealed the joints under enamelled friezes.

(I)** Where once were the frescoes by Taddeo di Bartolo and Spinello Aretino.

had not one of Siena's most learned and worthy citizens contributed other trophies and remembrances — the historiam Giugurta Tommasi, a member of the « Opera del Duomo ». — He celebrated the glory of the past in eloquent epigraphs and paid homage to Pope Alexander III, the first to bless the young republic, and to Pope Pius II, the last to bestow upon Siena the light of Art and Learning, by erecting a monument to the name of each; two marble statues by Cafaggi (1593) were placed in niches made by Flaminio del Turco on either side of the lateral portals in the facade. They were consecrated to the memory of Marcello II — the Pope who watched over the last days of Siena's freedom, and of Paolo V — the Pope who guided Siena through the first years of her new life. The « Porta del Perdono » (the door of Pardon) disappeared together with the statue of Pope Borghesi on its side, the work of Fulvio Signorini.

After her surrender Siena lived humble and depressed. The baroque style would certainly have met hardly no favour whatever within the walls of the town had not Fabio Chigi been just then made Pope (Alexander VII). This pontif, with some of his relations and a few patrician Siennese families had a new chapel built where once the « Porta del Perdono » had stood, to honour the « Madonna del Voto ». Planned by Benedetto Giovannelli in 1661 after a circular shape it as richly decorated and crowned with a precious marble cupola. An eminent artist of the time, Giovanni Lorenzo Bernini, created the group of angels of gilt bronze upon the altar and the bronze gate which closes the chapel, besides two fine statues in the niches: *Magdalene* and *St. Jerome.* Two of his best pupils, Ercole Ferrata and Antonio Raggi, produced other two statues for the two opposite niches: *St. Catherine* and *St. Bernardine.* Two large pictures representing the *Visitation* in the *Temple* and the *Flight into Egypt* were painted on canvas by Carlo Maratta for the walls. In later years the Flight into Egypt having been damaged was replaced by a mosaic which faithfully reproduced the picture in all its details. Other followers of Bernini's school contributed works of art to the chapel of the « Madonna del Voto », such as: the *Nativity of the Virgin Mary* by Carlo Marchionni, *Death* by Giovanni Battista Maini, the *Presentation in the Temple* by Pietro Bacci. Precious candelabra, silver and golden vases and crystal pots after Cellini's style were provided to complete the chapel.

The building of this new chapel caused the whole left hand side of the cathedral to be altered. First it had to be separated from the Bishop's palace which until then had been leaning against its walls and then it was altered on the back after the gothic style. The left hand side cornice as adorned with romanic consoles in harmony with the cornice of the main nave and a new lantern with an orb of gilt brass as placed on top of the cupola. The damaged chapel of St. John was once more restored and the walls were covered up to a certain height with slabs of precious marble, but Barili's carved choir was abolished and Peruzzi's paintings lost for ever.

We are by now at the beginning of the XVII century when the altars which had started being restored in 1585 together with the alteration of S. Ansano's and S. Vittorio's altars (drawn and sculptured by Flaminio del Turco, Gabriello di Pietro and Pietro di Benedetto were now about to be completed. The first to be built with smart alabaster columns were the four in the transept, the work of Castelnuovo dell'Abate. Then came the two on the right hand side by Antonio Fangelli (1645) followed by the two on the left by Dionisio Mazzuoli. Last to be built (1670) were the more simple altars in the lateral naves, in harmony with the style of the entrance to the new Chigiana chapel. During the same years all the paintings which had been produced from Simone Martini's time down to Giovanni Antonio Bazzi were taken down from the altars to be replaced with paintings of the XVII century which, also in Siena, were abundant and showed the influence of other worthy scools such as the Venetian, the Emilian and the Romagnola. The first new picture to be set up was. The *Magi adoring the Holy Child*, by Pietro Sorri (1588) not to mention another picture started in 1683 by one of Passignano's pupils, the Venetian master Pietro Fontana and compeleted later on by Raffaello Vanni. Then comes the *Nativity of Christ* painted in 1592 by the Alessandro Casolani, a pupil of Roncalli's and a picture by the raphaelist artist Francesco Vanni representing the Virgin blessing from Heaven *S. Ansano who is christening the Siennese.* Next is *St. Francis of Sales*, by Raffaello Vanni (1668) and *St. Jerome in contemplation*, by Bernardino Mei (1680).

The patrician clergymen who had altars built inside the cathedral of Siena chose, instead, artists from Rome or from other regions for their pictures, therefore we have the picture of *San Filippo Neri* (1630) by the Florentine artist Giovan Maria Morandi and *St. Catherine's Nuptials* by Piero Dandini, also from Florence. The picture of *San Gaetano Thiene*, (1682) by Domenico Maria Canuti from Bologna, *St. Bernard preaching* (1675), by Mattia Preti called the « cavaliere calabrese », the *Blessed Quattro Coronati* (1687) and *St. Philip and St. John* (1688), by Francesco Trevisani.

The best works of the baroque period are: the three busts of Siennese saints made by T. Redi in 1633 for the niches over the main portal, the bronze statue of the *Madonna dell'Assunta*, the bronze statues of *St. Bernardine and St. Catherine* by the same author, now in the cusps; the statue of Pope Alexander VII modelled by Giovanni Lorenzo Bernini and sculptured by Ercole Ferrata in 1663; the statue of Alexander III, by Antonio Raggi (1675); the statues of Pius II. by Giuseppe Mazzuoli (1678) and of Pius III, by Pietro Balestra (1678) now in the niches made by Dionisio and Francesco Mazzuoli; the monument to the poet Bernardino Perfetti near the chapel of the Madonna del Voto, started by Bartolomeo Mazzuoli and finished off by his nephew Giuseppe in 1750, and the monument dedicated to Antonio Zondadari Gran Maestro dei Cavalieri di Malta, started by Giuseppe Mazzuoli and finished off by his nephew Bartolomeo in 1726. Other statues of the Redeemer, of the Virgin Mary and of the twelve Apostles, by Giovanni Mazzuoli (1680-89).

The XIX century contributed hardly no masterpieces whatever to the cathedral but enjoys the merit of having successfully carried out the repairs for its preservation. In fact, after the frightful earthquakes of 1798 the architect Bernardino Fantastici began to strengthen the whole structure, the vaults beyond the cupola were rebuilt and all the others restored, the walls and arches were bolted; towards the middle of the century Tito Sarrocchi began to restore the facade.

But even now works of art from all times were continually being gathered inside the cathedral: for nistance, thirty-four inlaid mirrors by Giovanni da Verona from the supressed monastery of Monteoliveto Maggiore were given to the cathedral by Cardinal Anton Felice Zondadari in 1810 and set in the backs of the stalls of the ancient choir; near the altar of s. Ansano were placed three romanic bas-reliefs representing the *Virgin's Annunciation*, the *Nativity of Christ* and the *Adoration of the Magi*, from the altar of St. John the Baptist's church at Sovicille; Pietro Bambagini's monument — the rector of the « Opera del Duomo » — made by Tito Sarrocchi in 1861. At the same time the pavement left unfinished by Beccafumi was completed (1877) and new scenes by Alessandro Franchi were added. In 1869 a picture of *S. Crescenzio healing a blind woman*, by Luigi Mussini, was placed upon the altar next to the chapel of the « Voto » instead of the picture of S. Filippo Neri by Morandi. In 1907 an arch-episcopal desk was set up near the main altar; it was made by Tito Corsini after a plan by Bartolomeo Neroni, called Riccio. In 1908 the stair-case leading to Niccolò Pisano's pulpit was closed by an iron gate made by Luciano Zalaffi after a plan by A. Socini (1).

Of late two precious gifts have been made to the cathedral by Count Guido Chigi Saracini: the bronze *statue of Gratitude* made by Arturo Viligiardi in 1918, in the chapel of the « Advocata Senensium » (Cappella del Voto), and the *Door of Gratitude* (la porta della Riconoscenza) by Vico Consorti placed on the right hand side of the abbey to facilitate entrance to the chapel of the « Voto ». On the door are represented four most significative episodes of Siena's devotion to her celestial Patroness: the offering of the town to the Holy Virgin just before the battle of Monteaperti (1260), the offering of the town during the terrible plague of the year 1486, during the terrible earthquakes of the year 1697 and the last and most solemn prayer of all the Siennese authorities and citizens in 1944 that-the town might once more be spared and saved from destruction.

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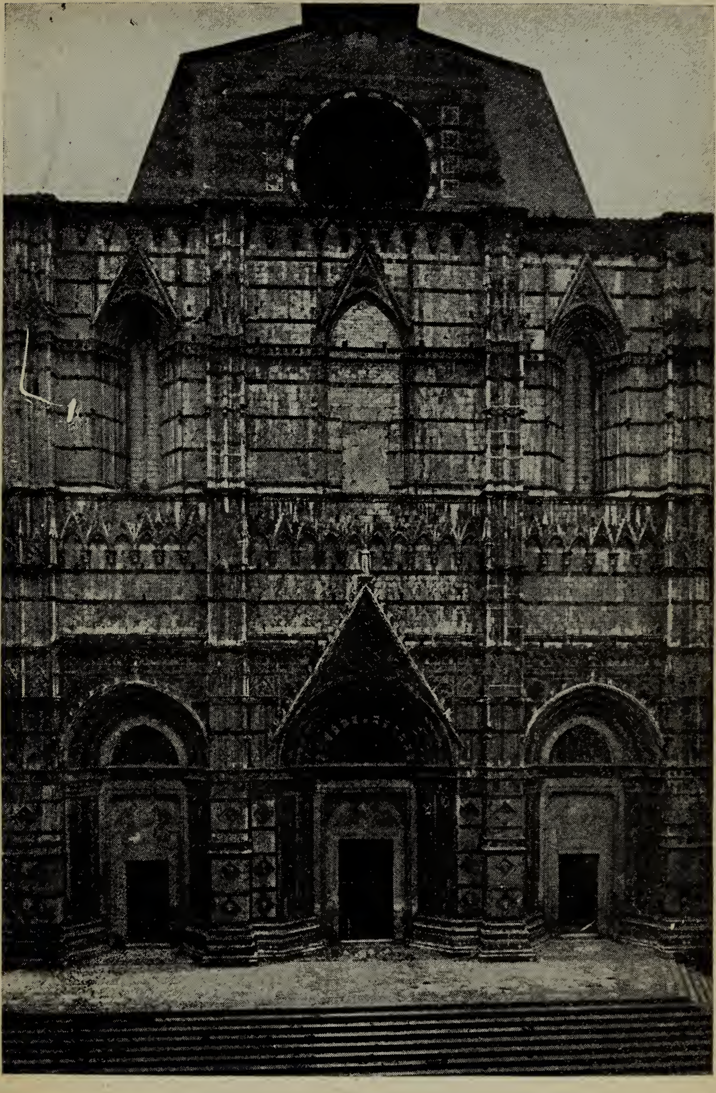
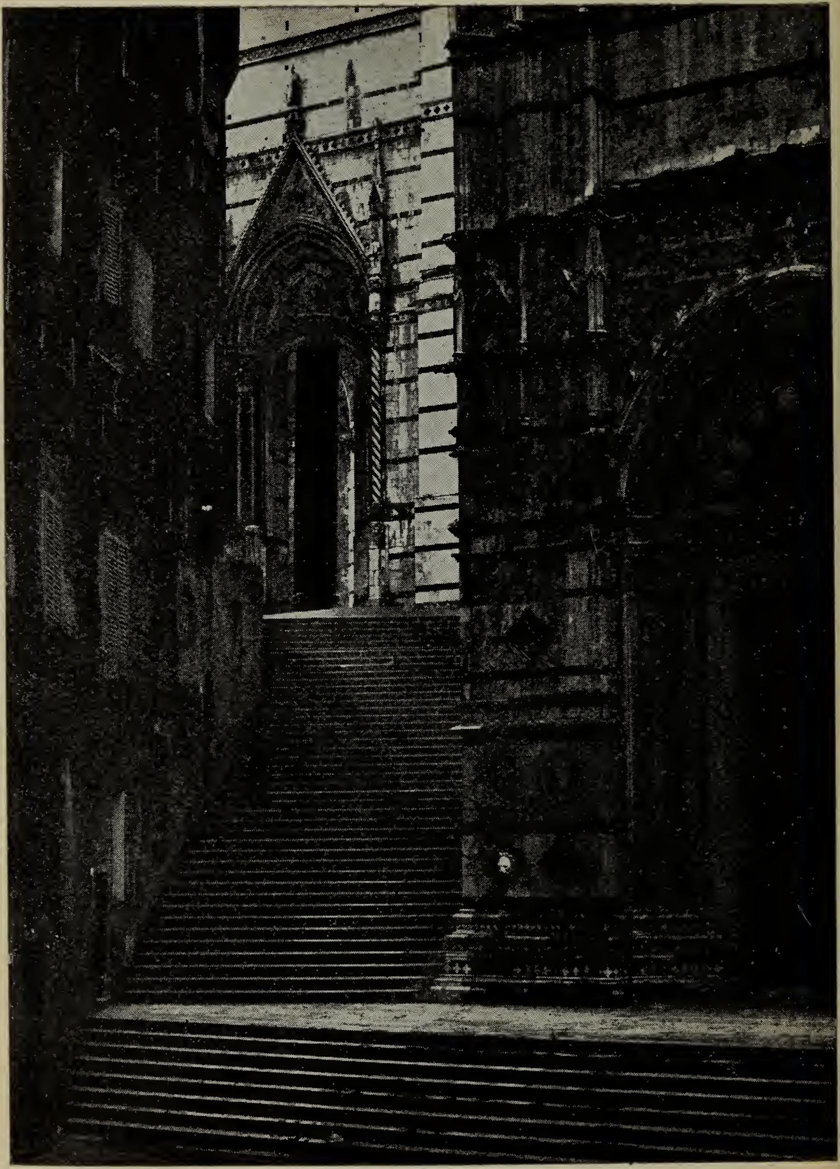
(1) One of the capitals belonging to the stair-case of the pulpit is treasured in the Museum of the Cathedral. It is to be remarked that since the XV century two staffs belonging to the ancient Siennese chariot are leaning against two pillars under the cupola.

Did Siena become invisible to the eyes of the aviators through the protection of the Virgin Mary?... However, the town was spared to the glory of art.

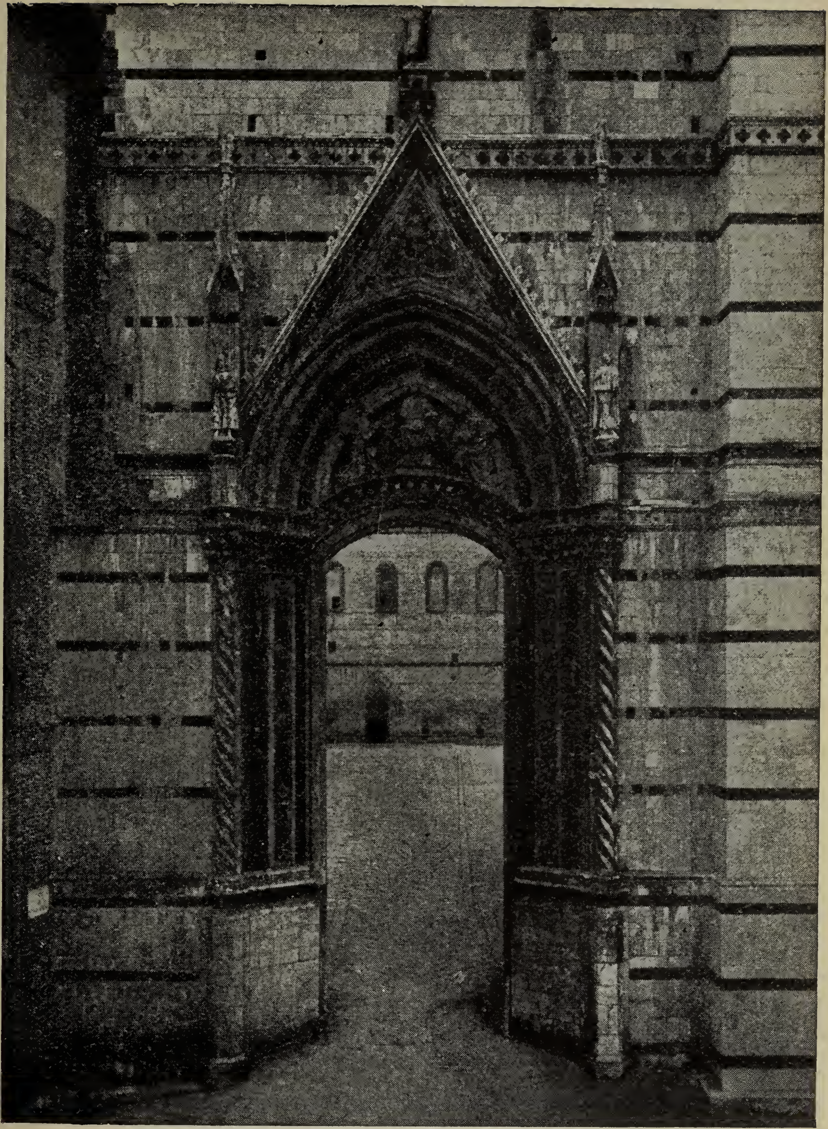
ILLUSTRATIONS



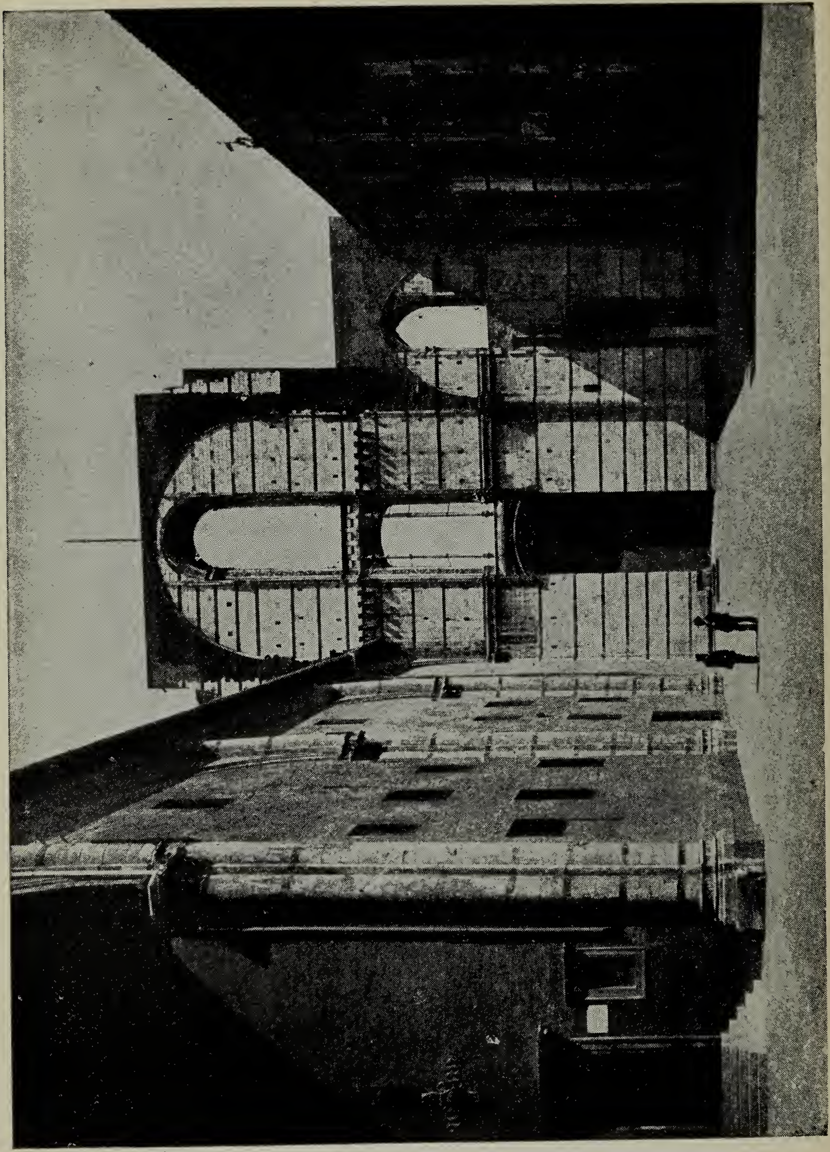
1. - Baptistery



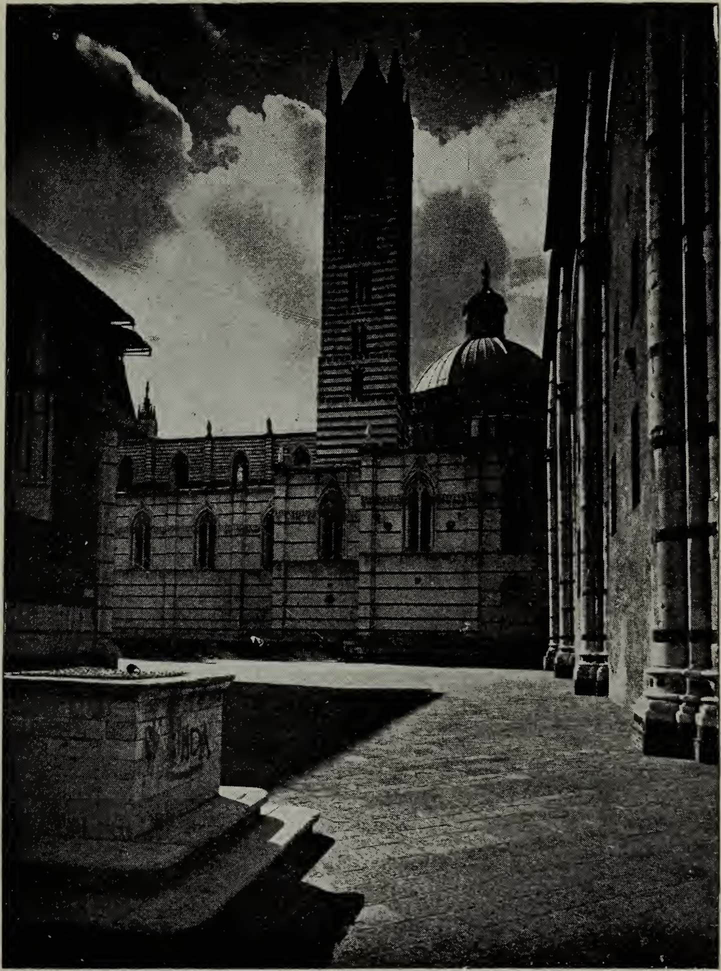
2. - Staircase from baptistery to the new Cathedral



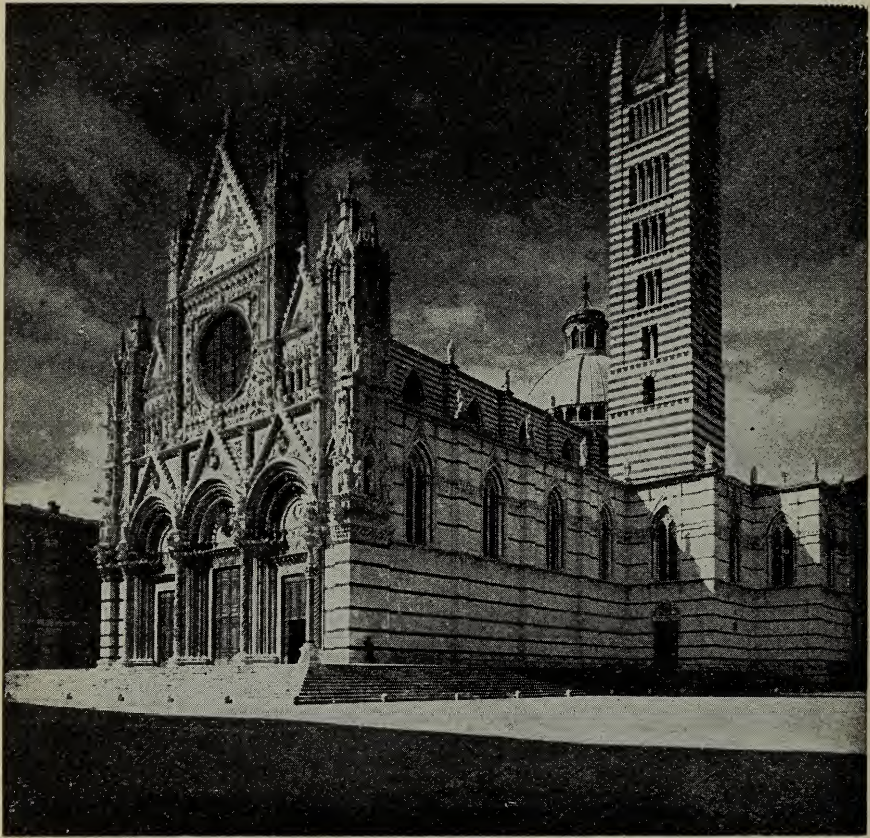
3. - Side door of new Cathedral



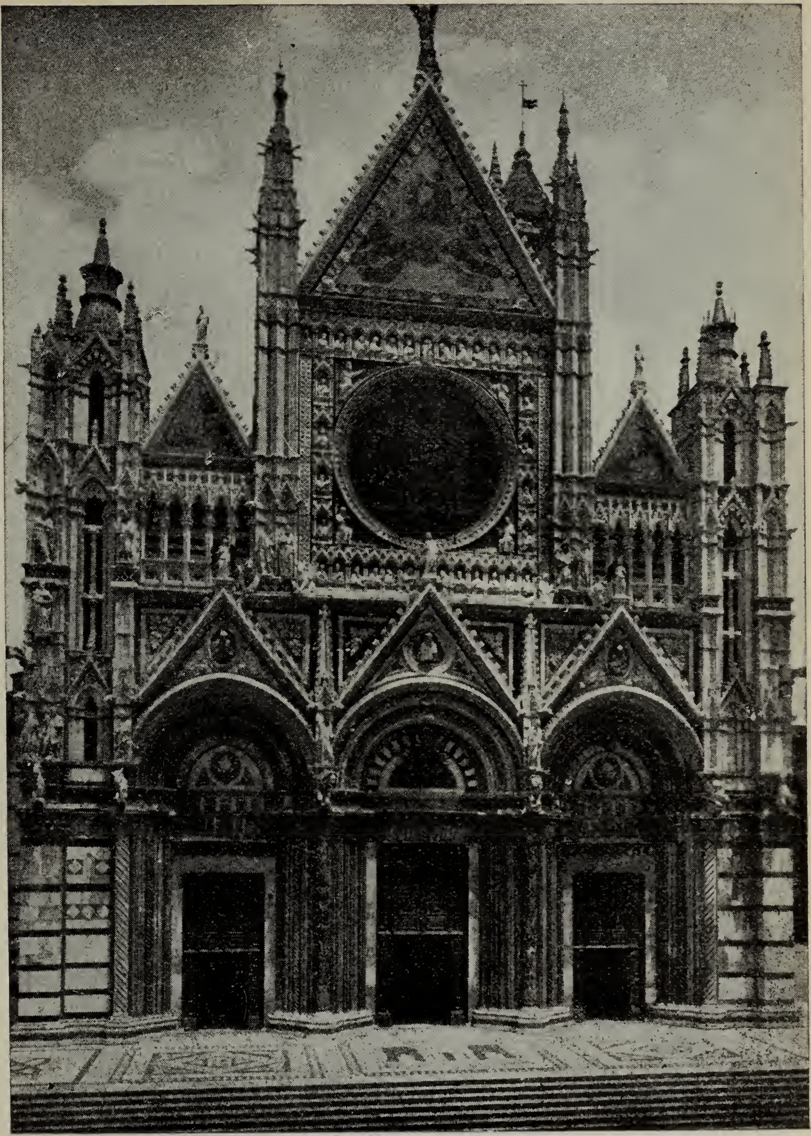
4. - Facade of Unifinished Cathedral



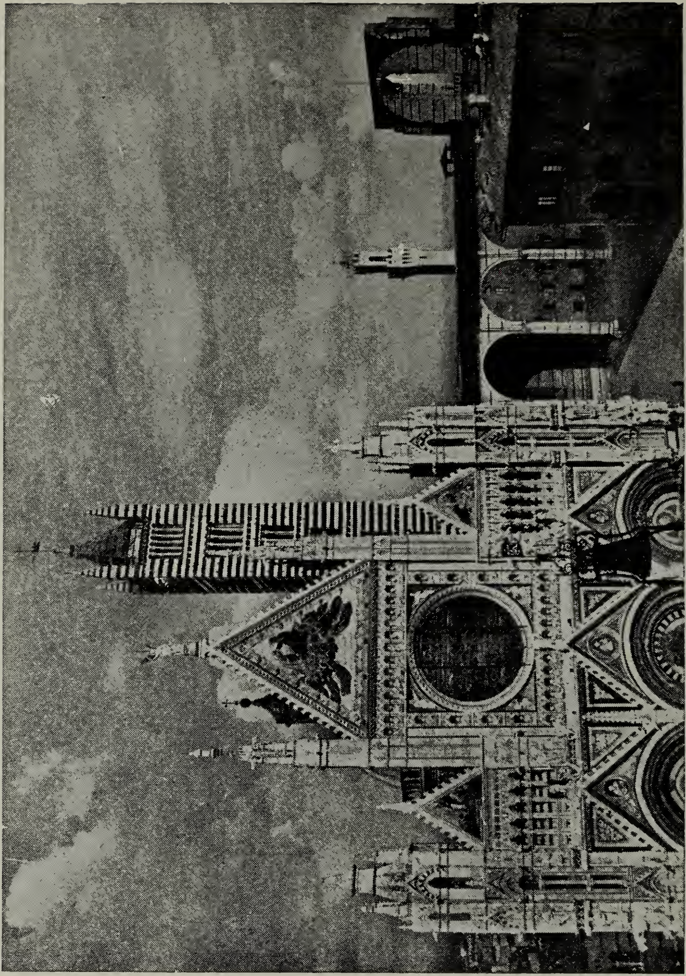
5. - View of the Cathedral flanks from the remains of the new Cathedral



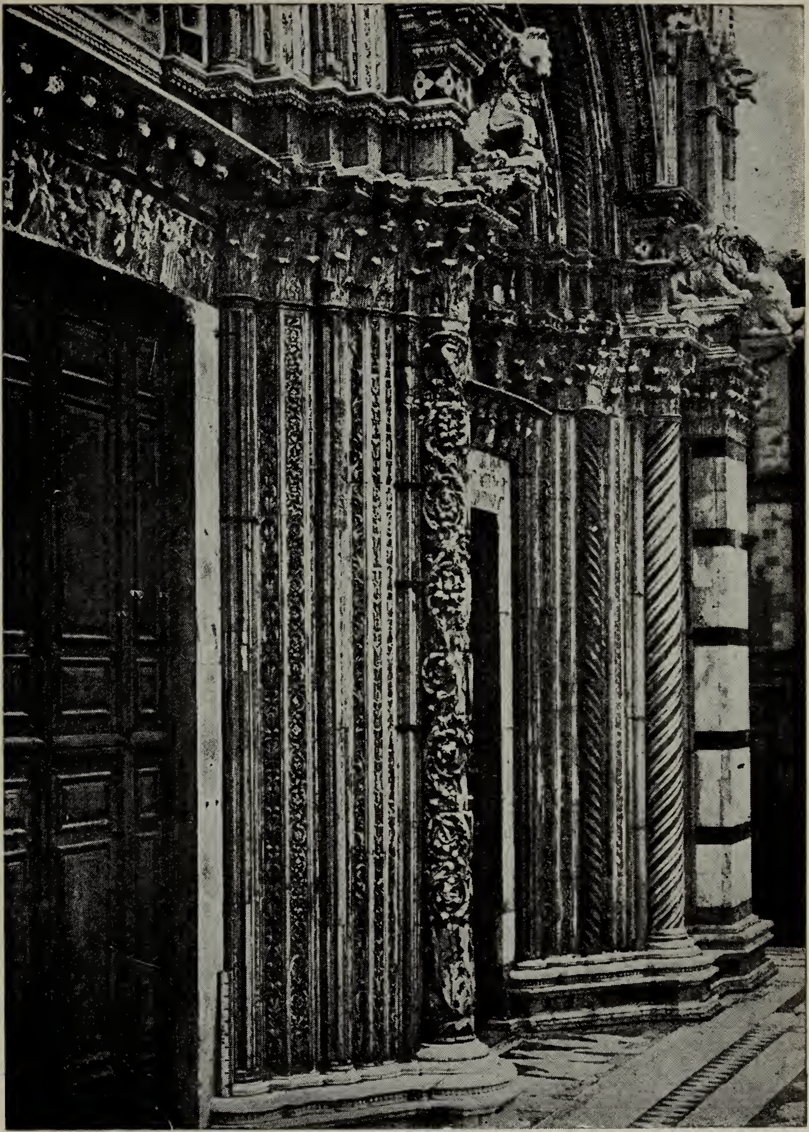
6. - The Cathedral



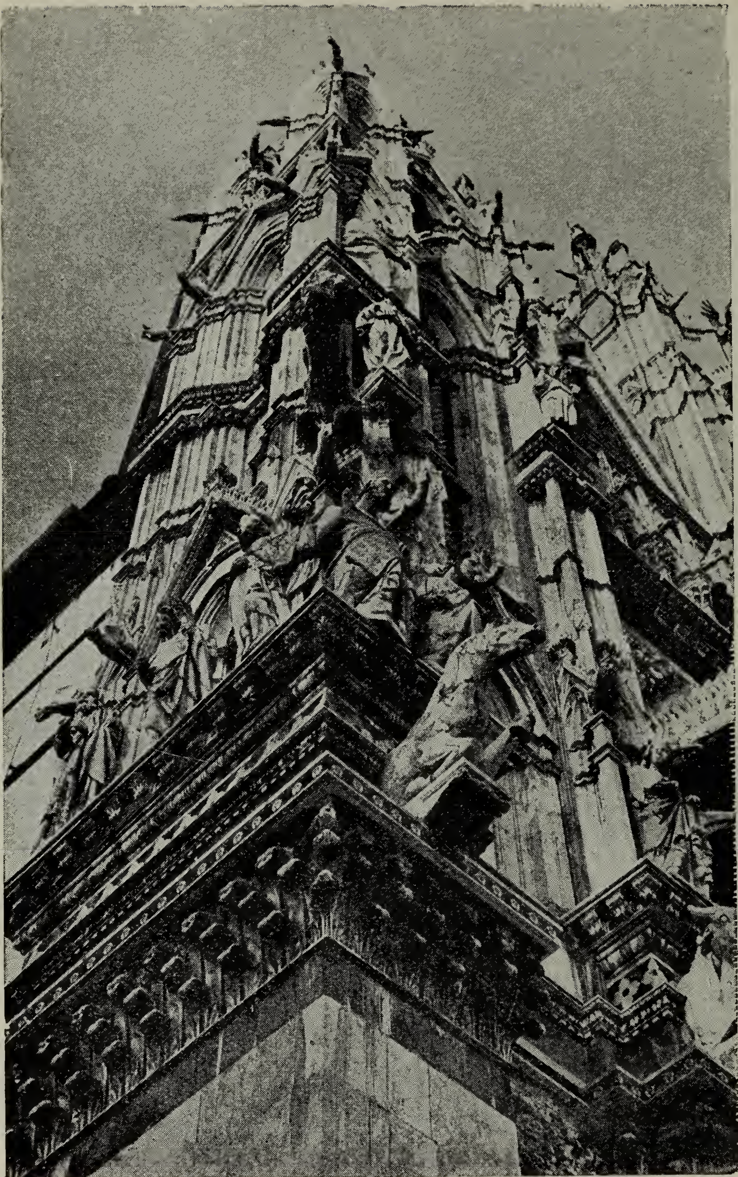
7. - Facade



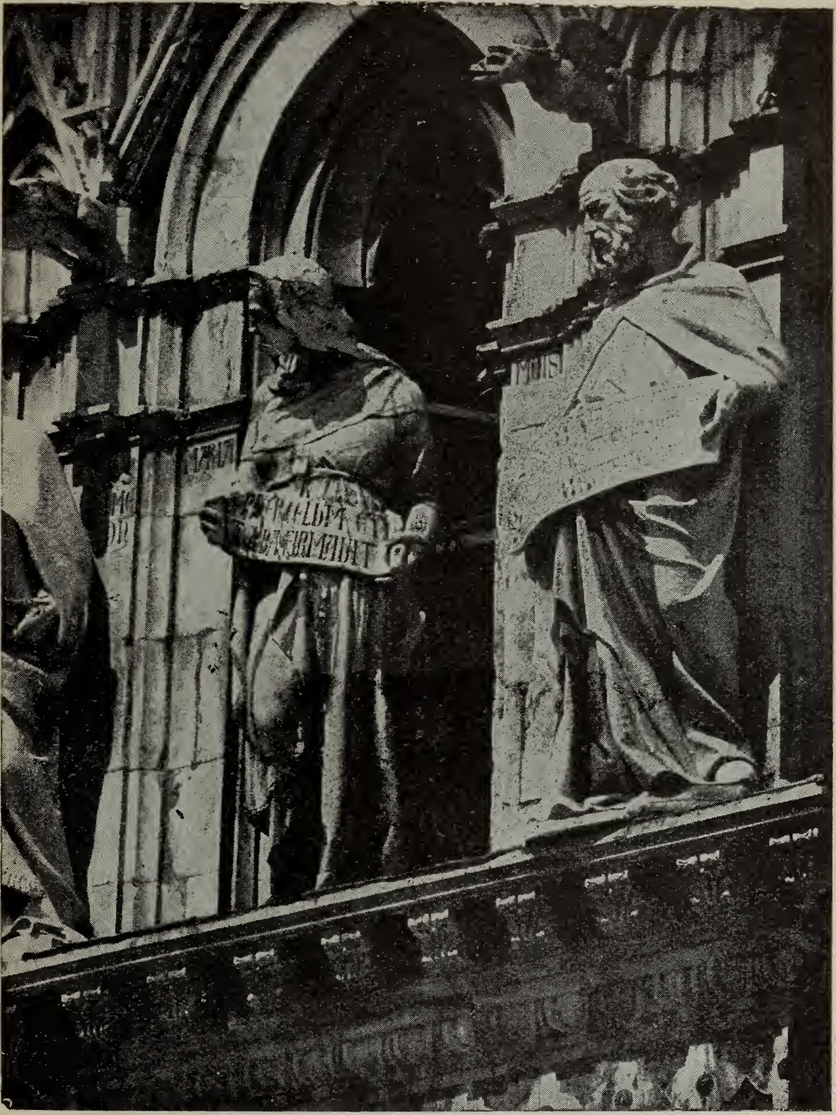
8. - General view



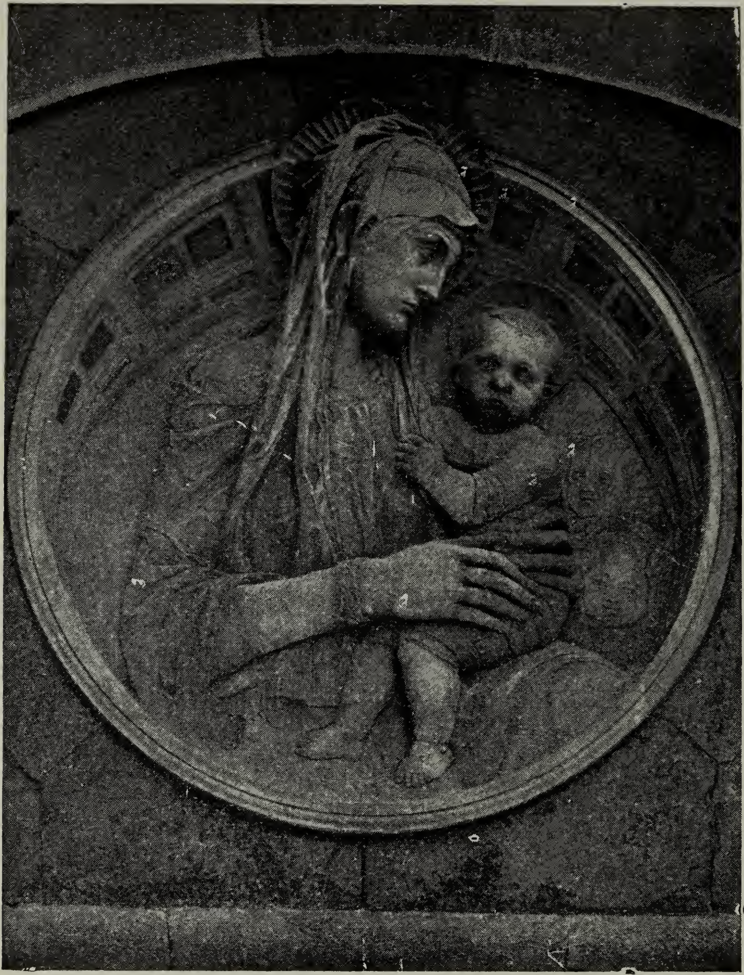
9. - A detail of right side of facade



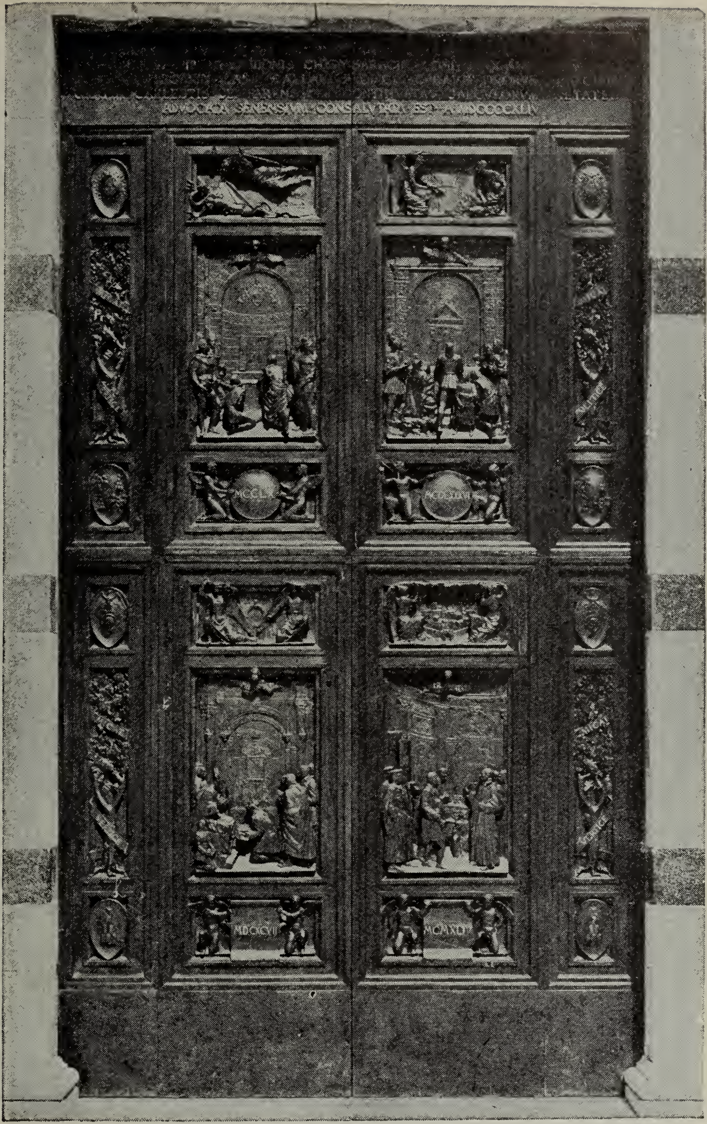
10. - Detail of a flank of the facade



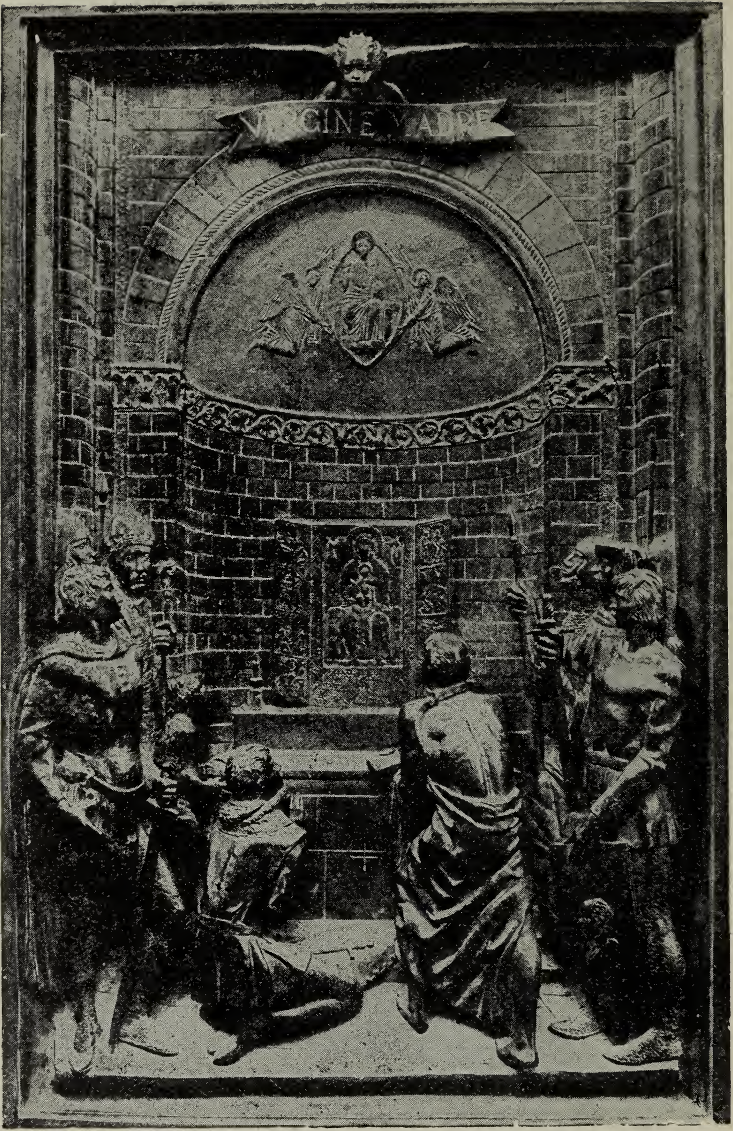
11. - *Giovanni Pisano School* - Statues on facade



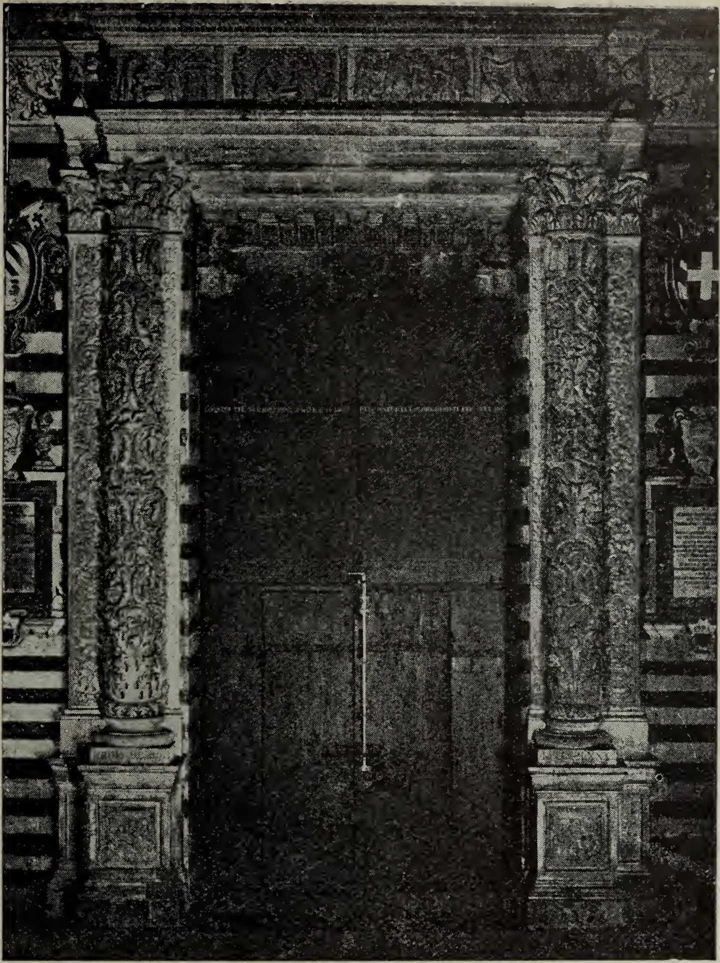
12. - *Donatello School* - Madonna bas-relief on the side entrance



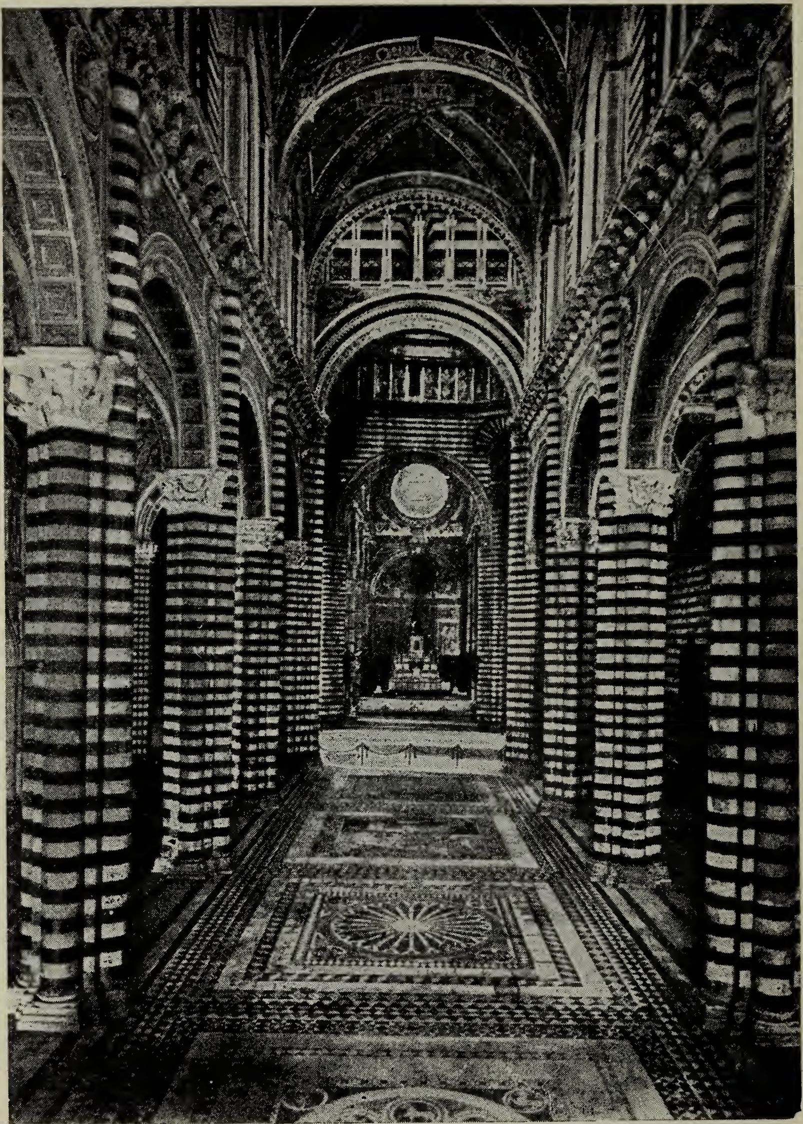
13. - *Vico Consorti* - Thanksgiving Door



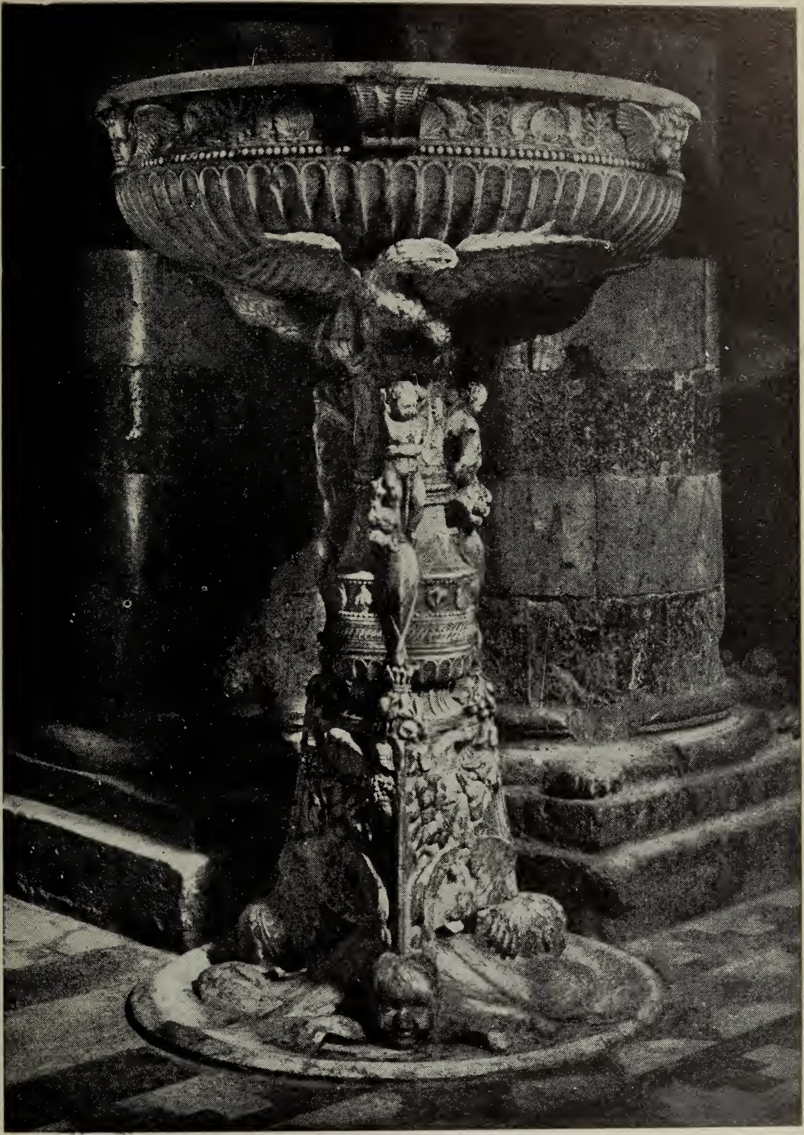
14. - *Vico Consorti* - Thanksgiving Door (detail)



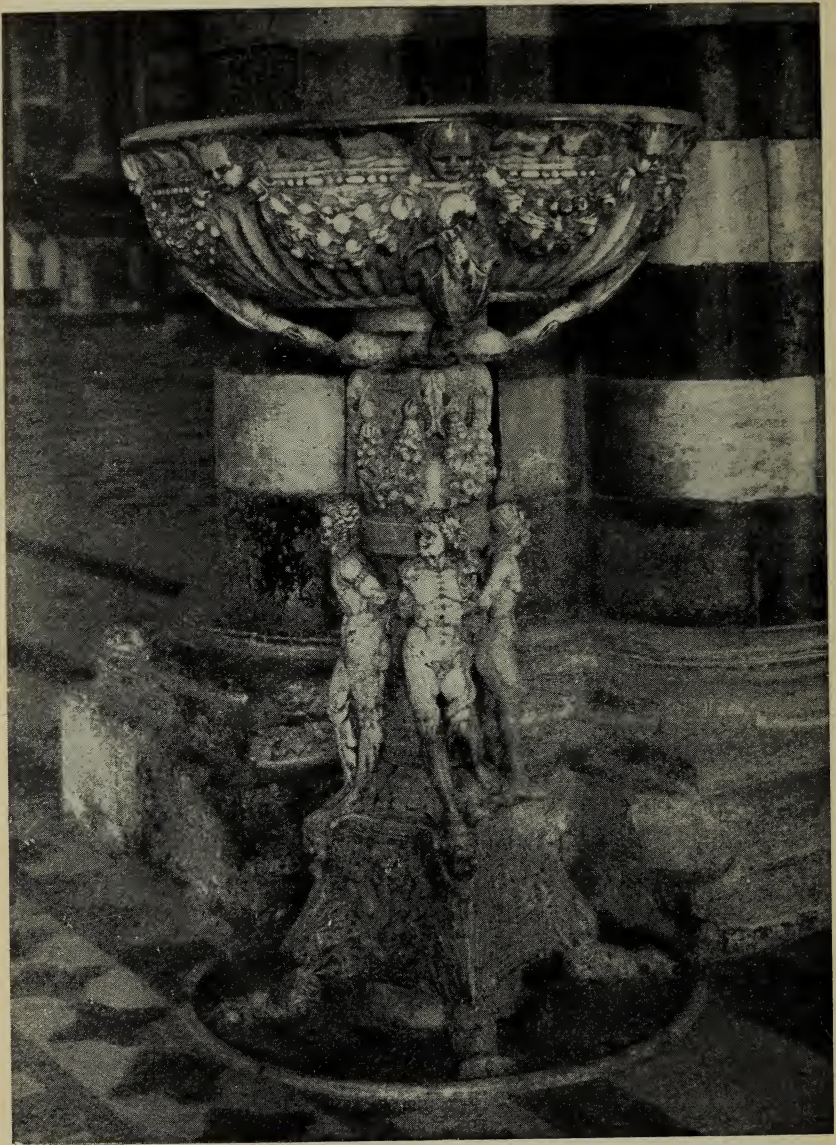
15. - Central Door seen from the interior



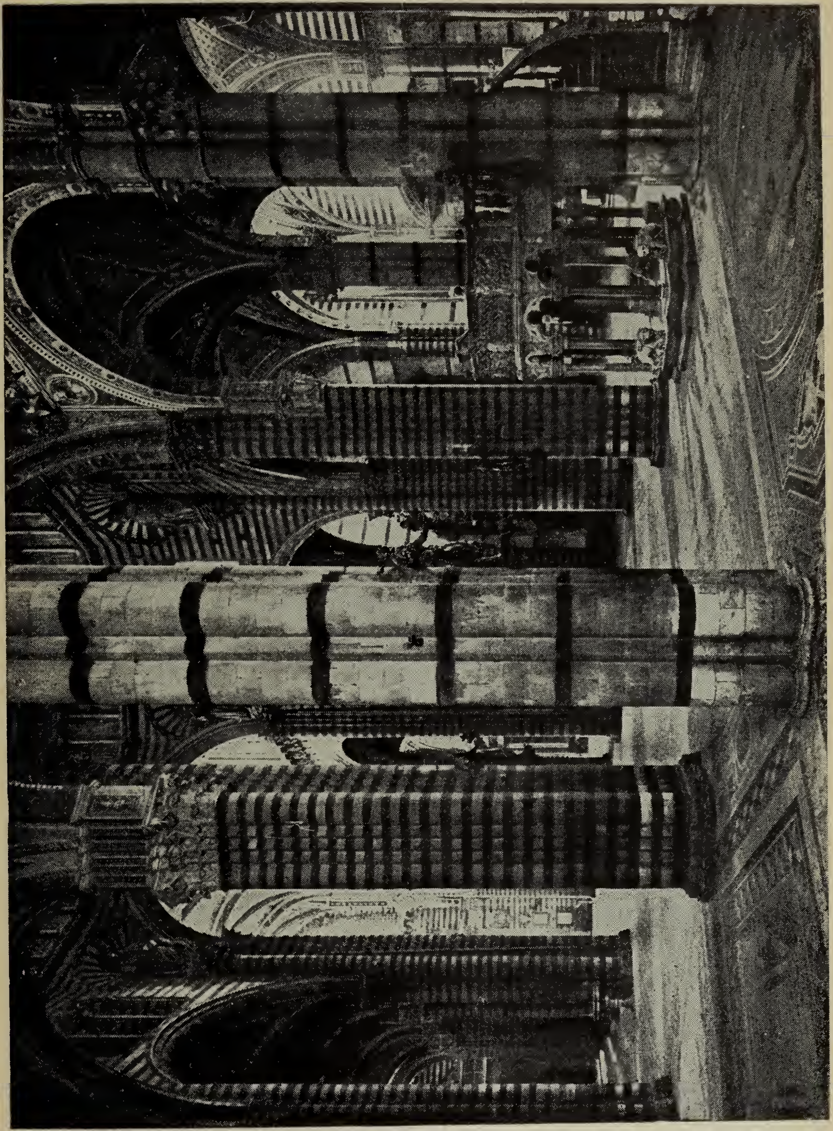
16. - Grande nef



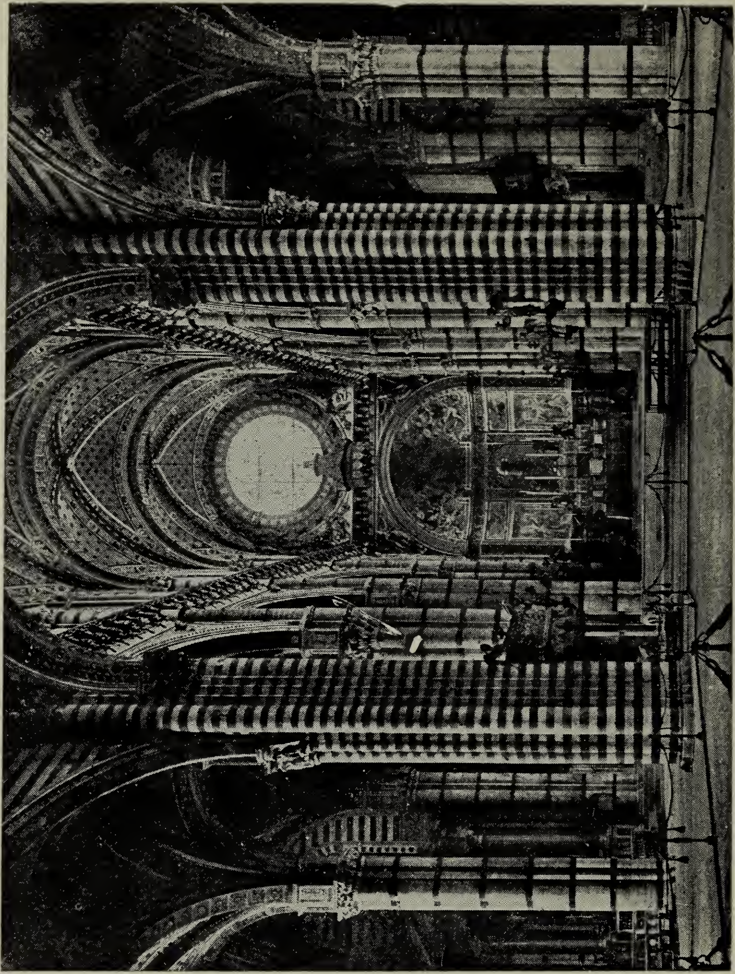
17. - *Antonio Federighi* - Holy water font



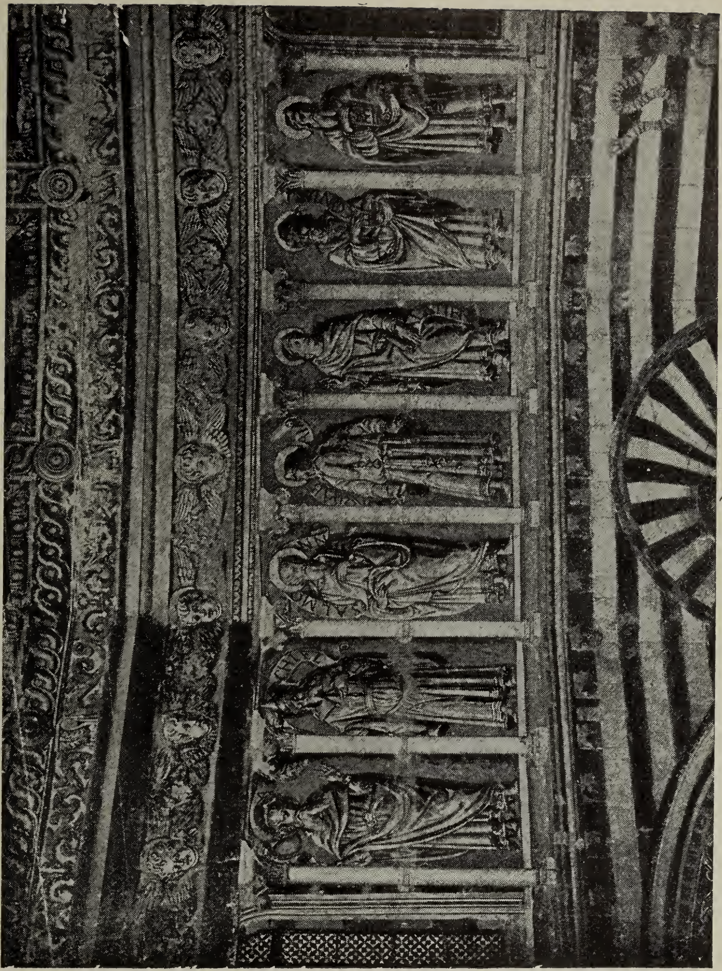
18. - *Antonio Federighi* - Holy water font



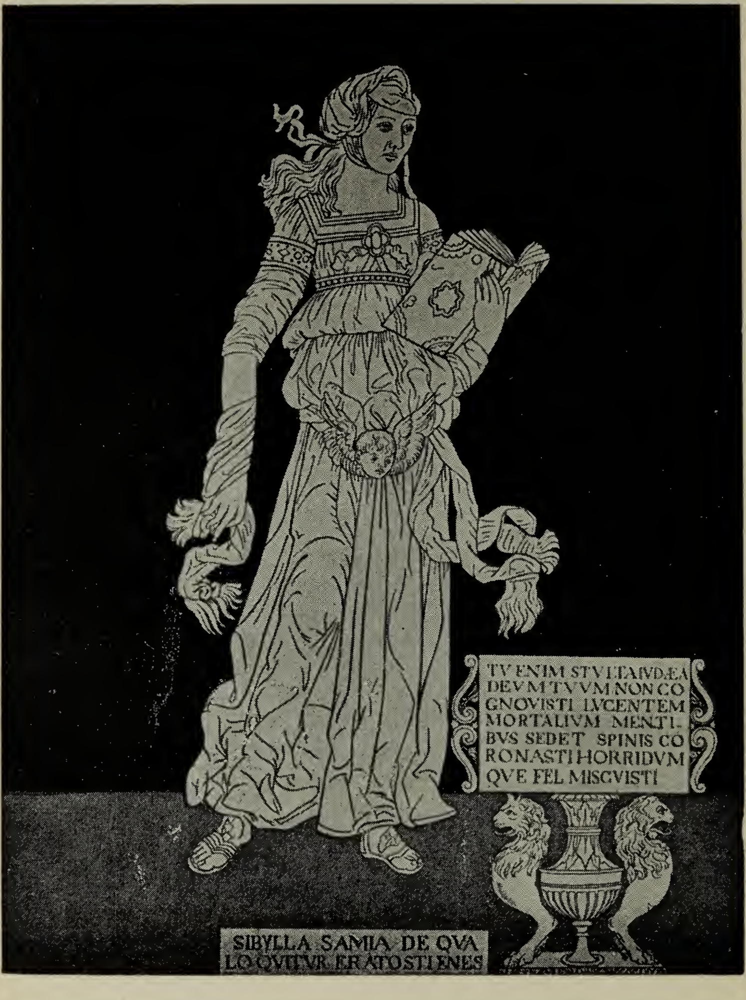
19. - View with transept



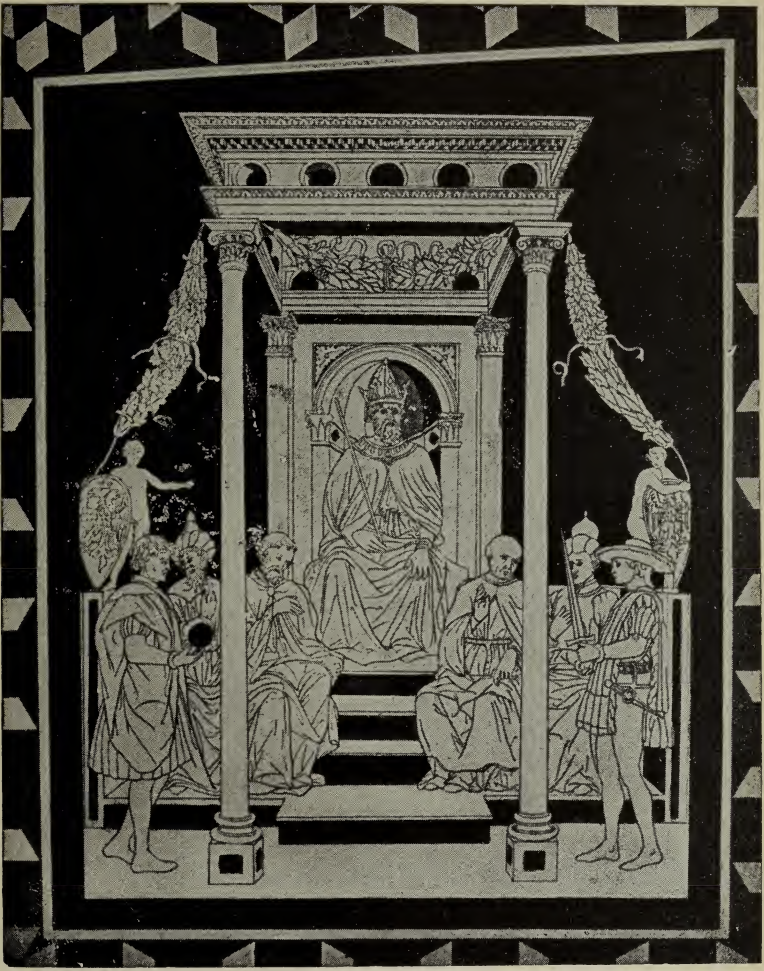
20. - View towards the apsis



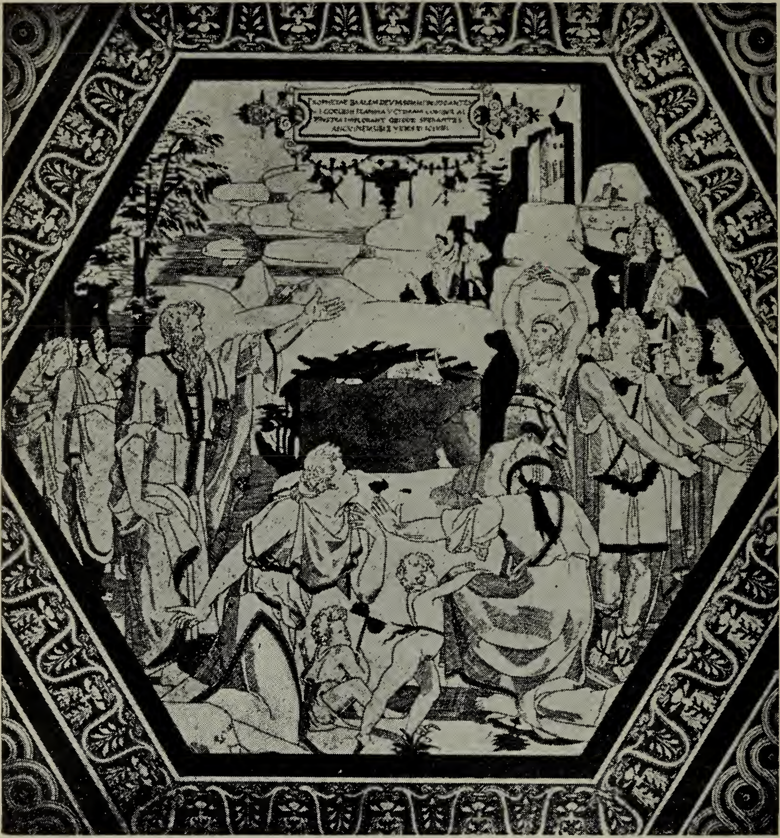
21. - Prophets of the drum of the dome



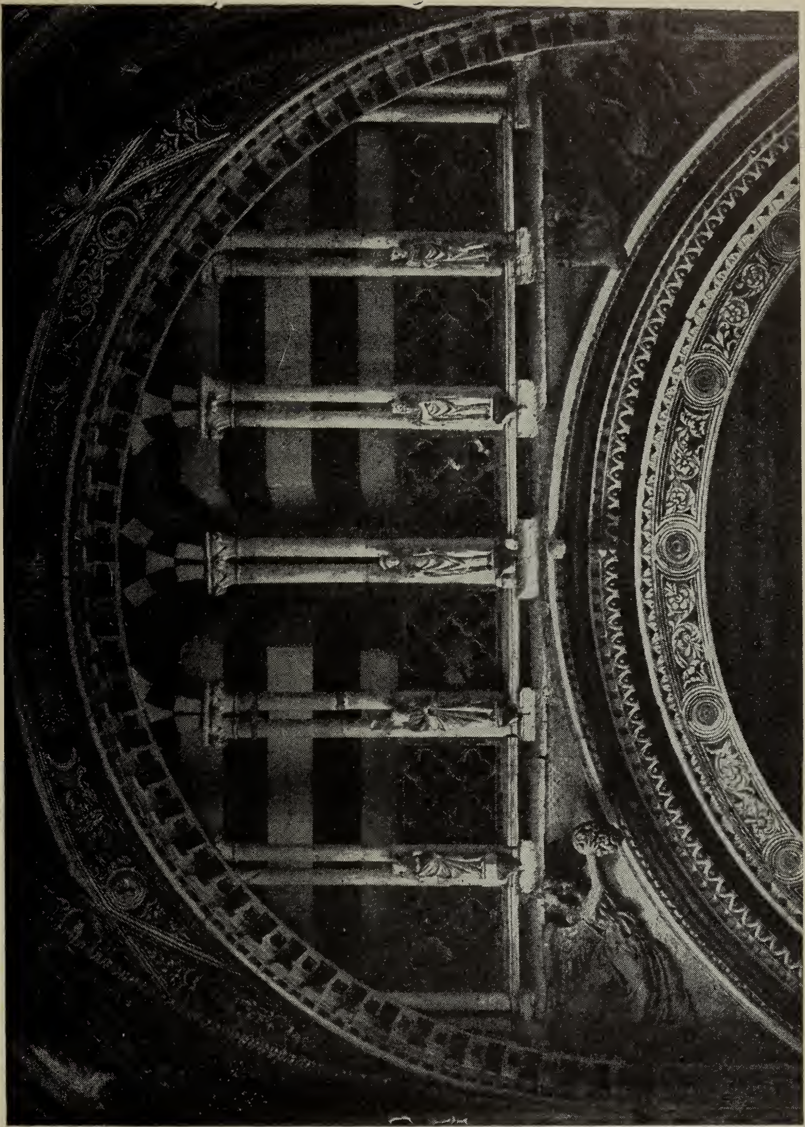
22. - *Matteo di Giovanni* - The Samian and Phrygian sibyls



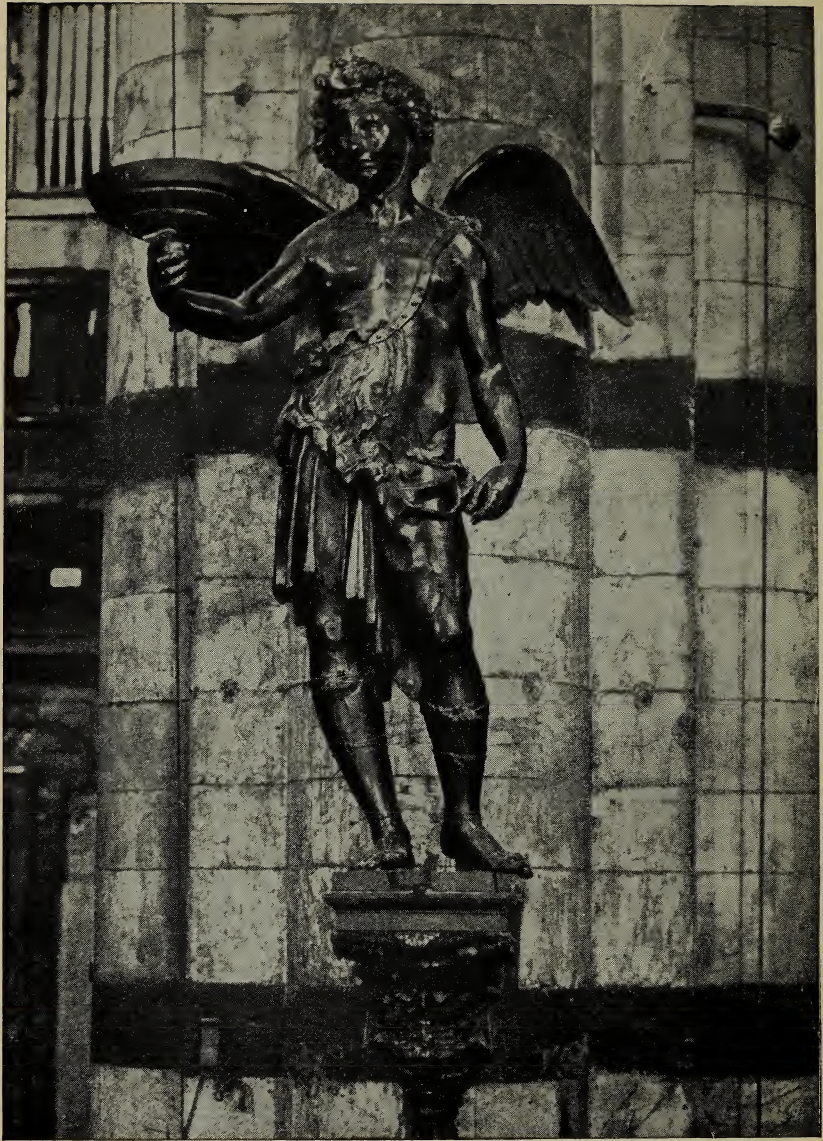
23. - *Domenico di Bartolo* - The Emperor Sigismondo on throne



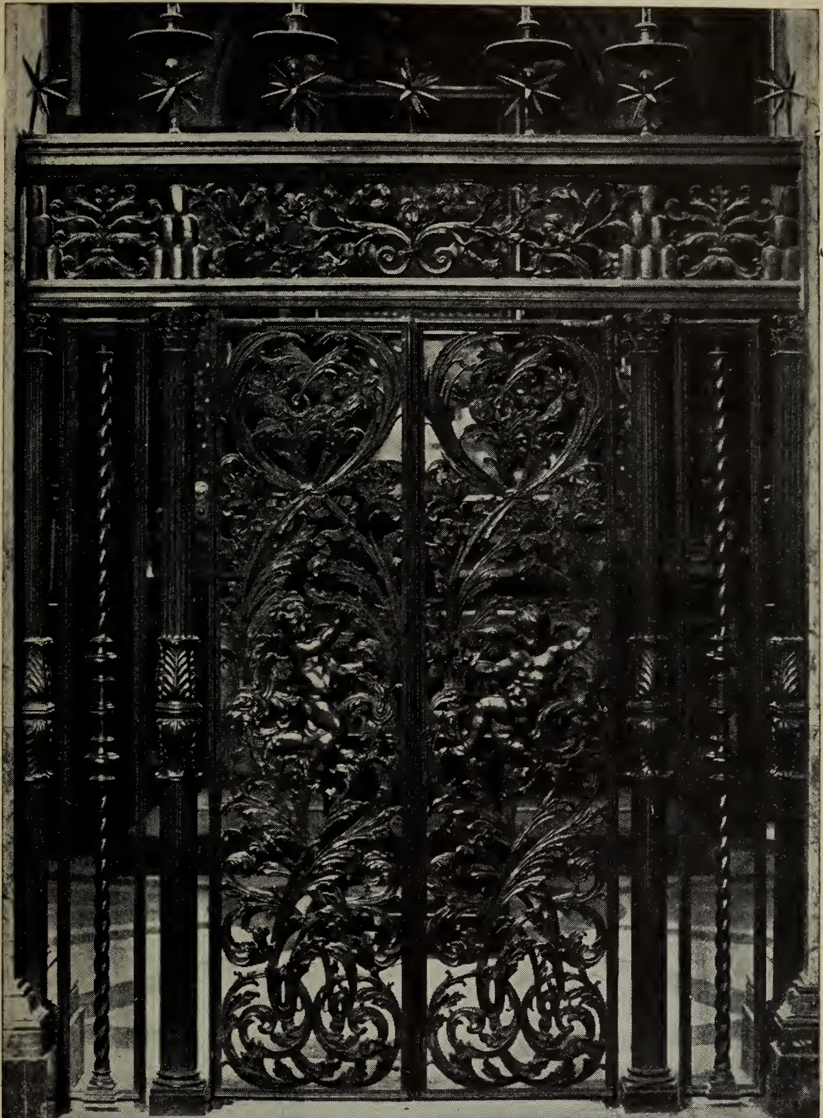
24 - *Domenico Beccafumi* - Killing the false prophets of Baal



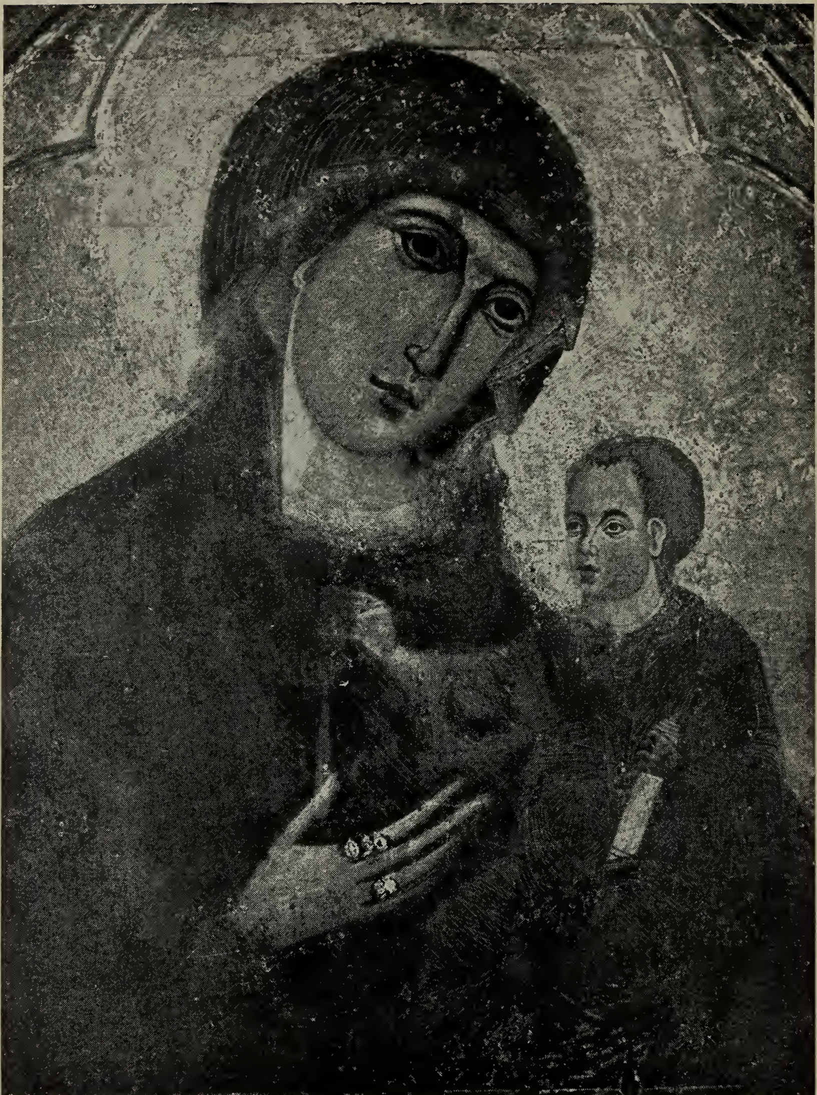
25. - The central arch with statues of Pisano School



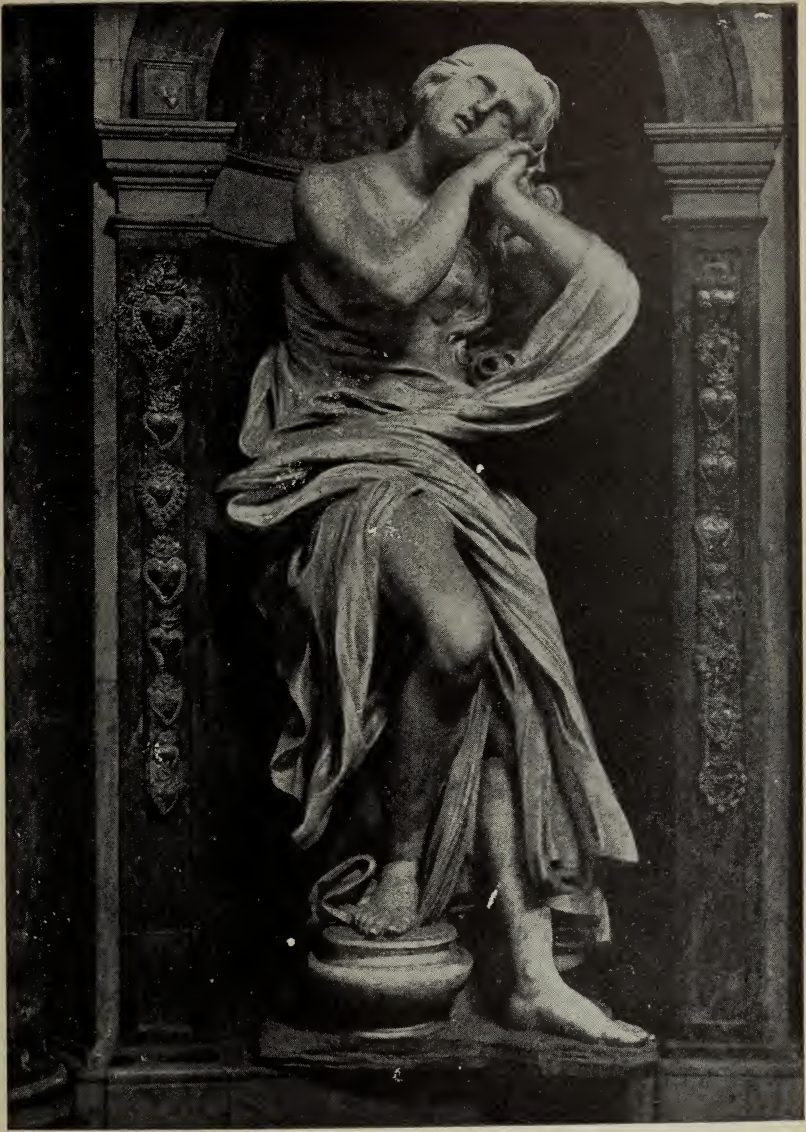
26. - *Domenico Beccafumi* - Candle bearing Angels



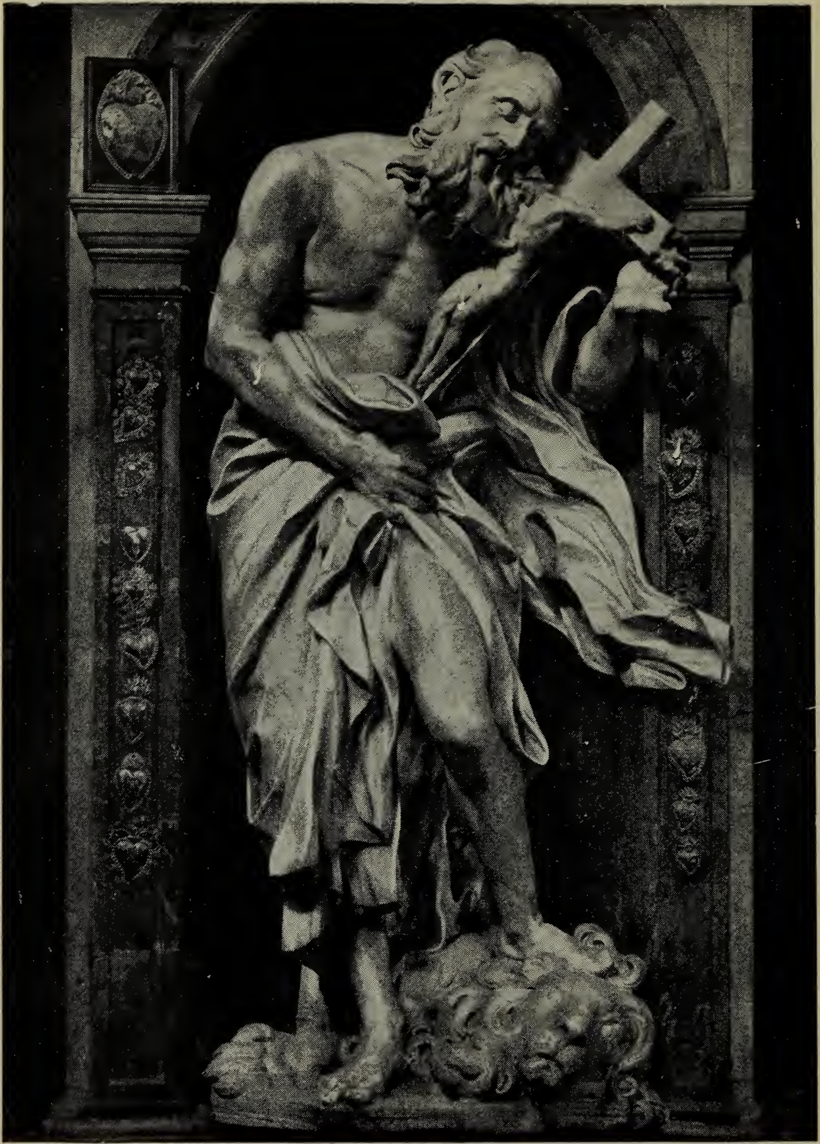
27.-The Bronze-gate of the Chapel of the Madonna del Voto (XVII)



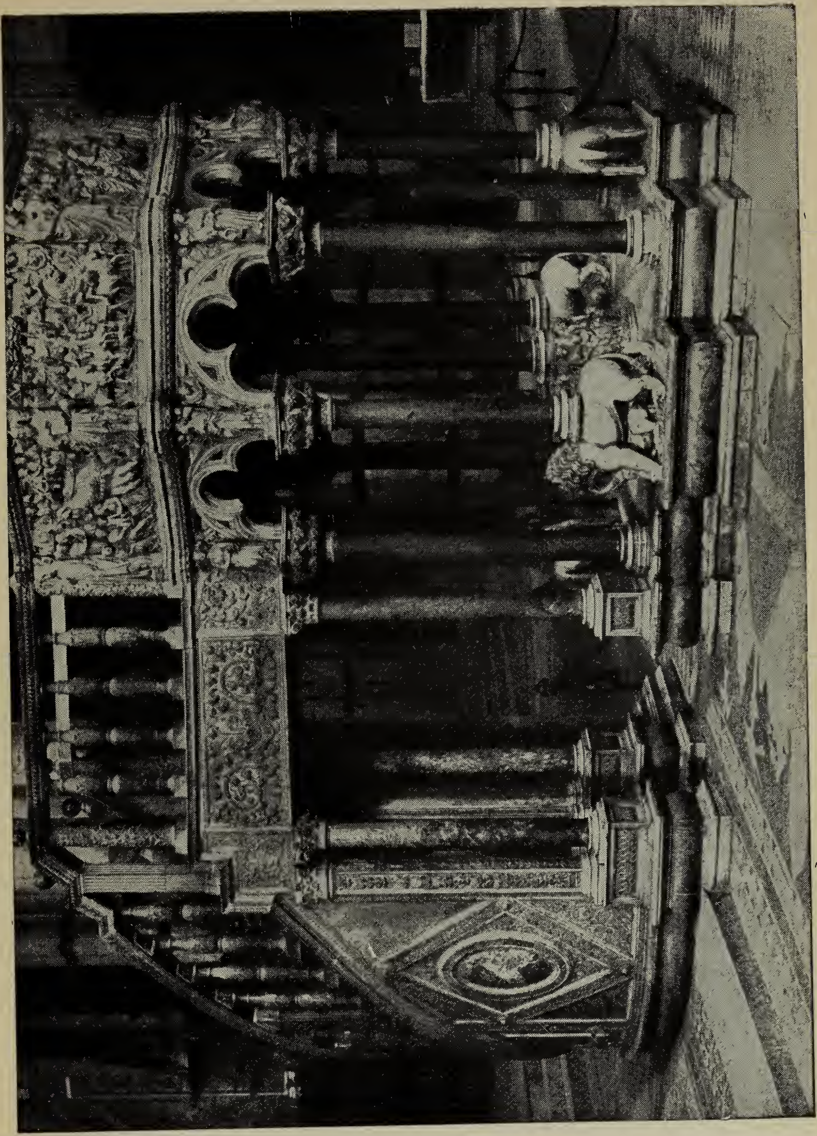
28. - *School of Guido da Siena* - Our Lady of Siena



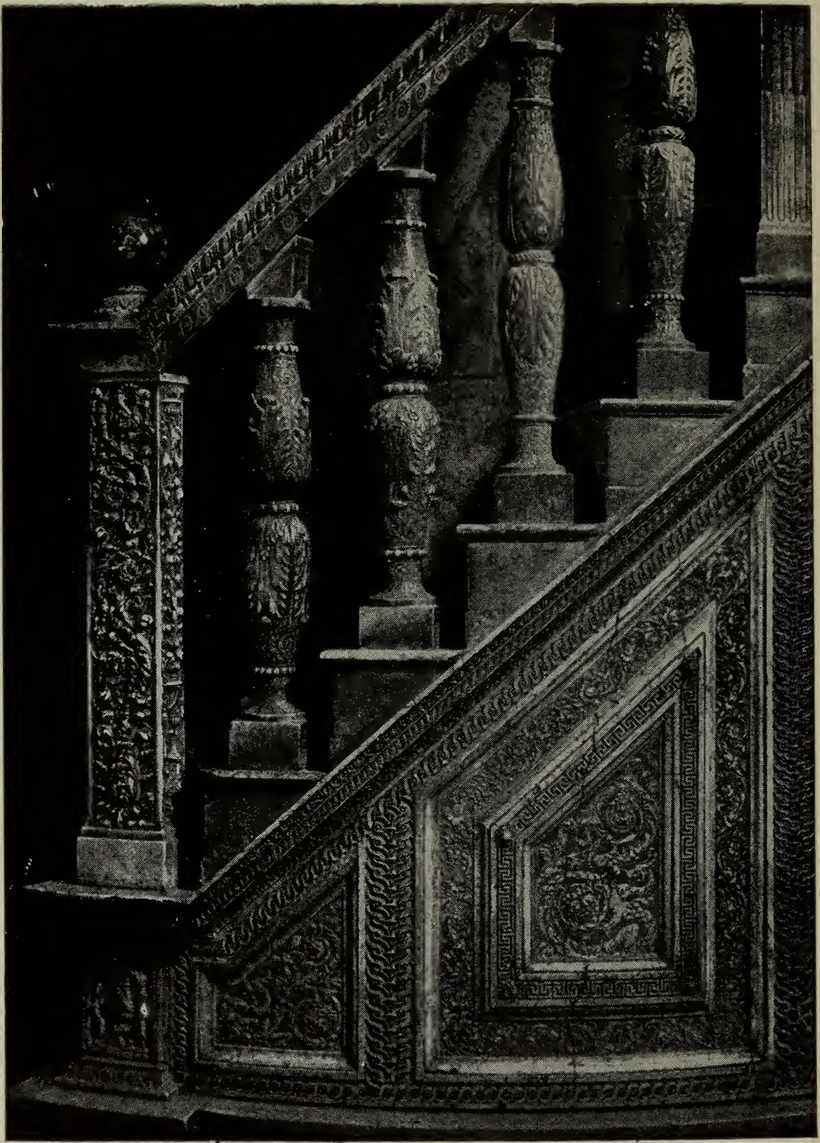
29. - *Gian Lorenzo Bernini* - Mary Magdalene



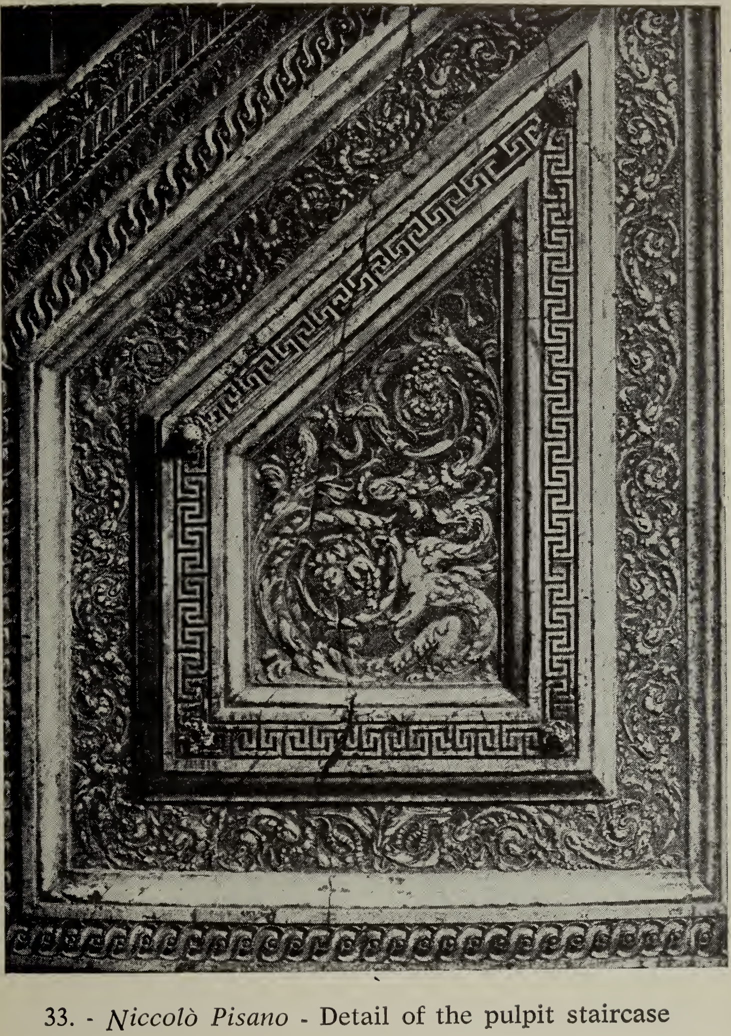
30. - *Gian Lorenzo Bernini* - Saint Jerome



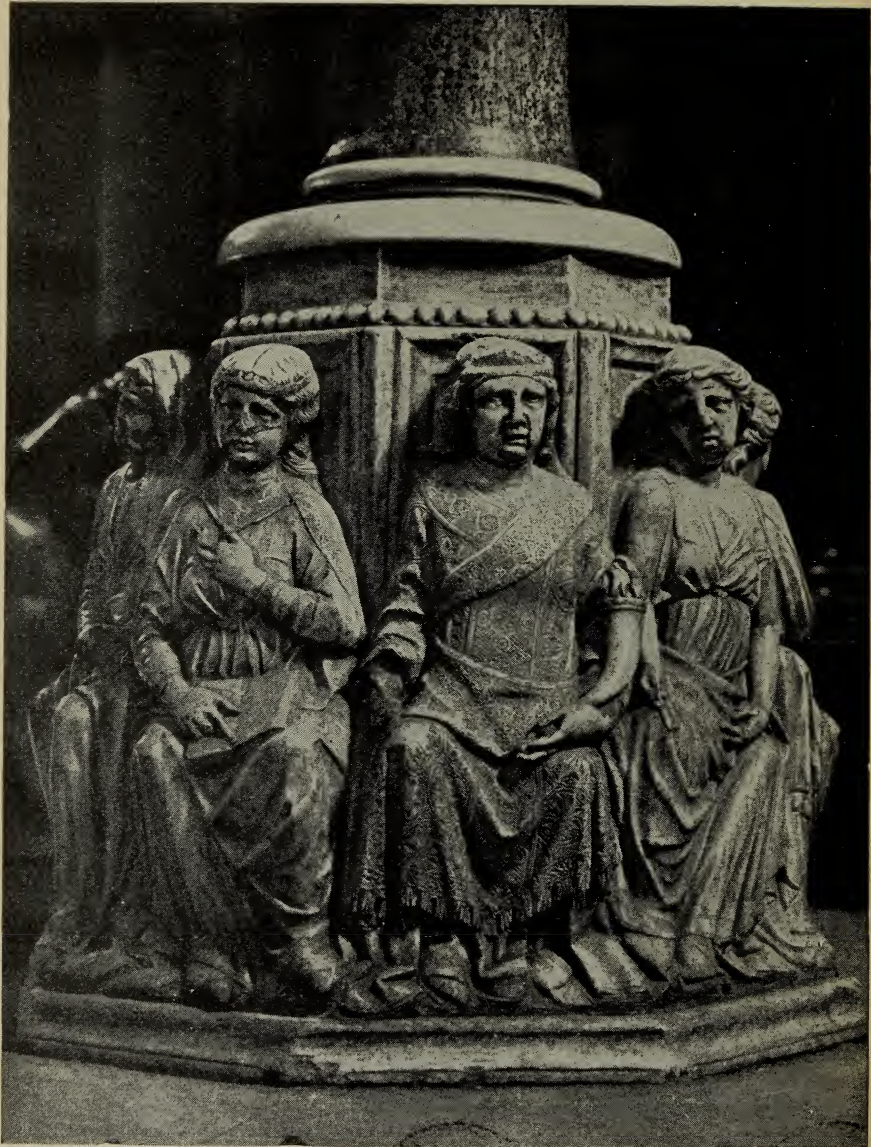
31. - *Niccolò Pisano* - Pulpit



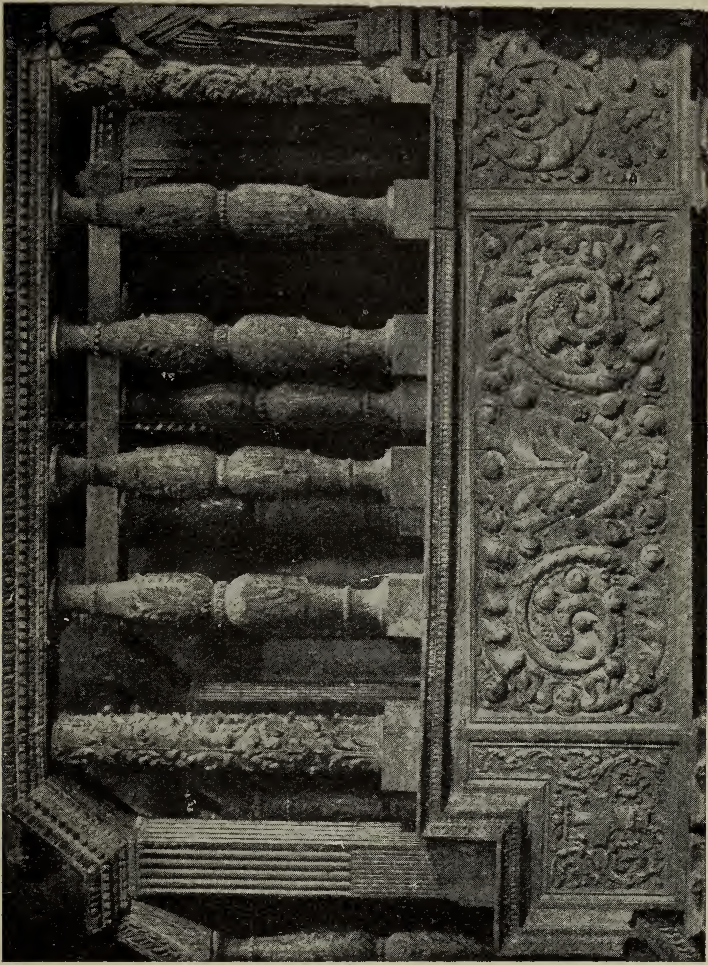
32. - *Nicolò Pisano* - Detail of the pulpit staircase



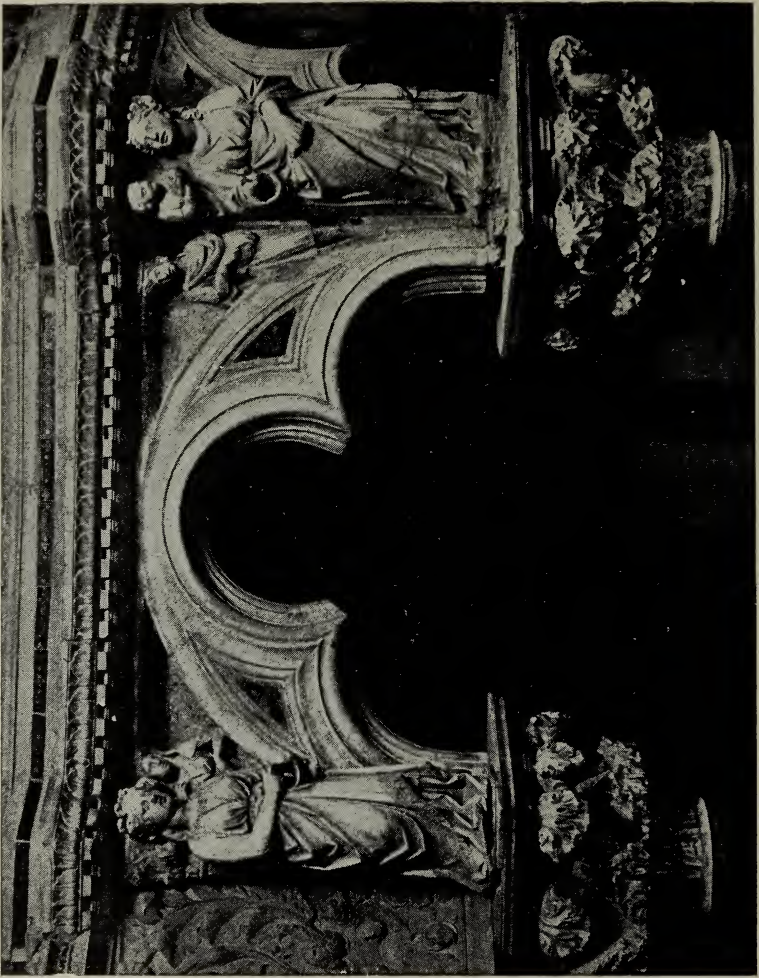
33. - *Niccolò Pisano* - Detail of the pulpit staircase



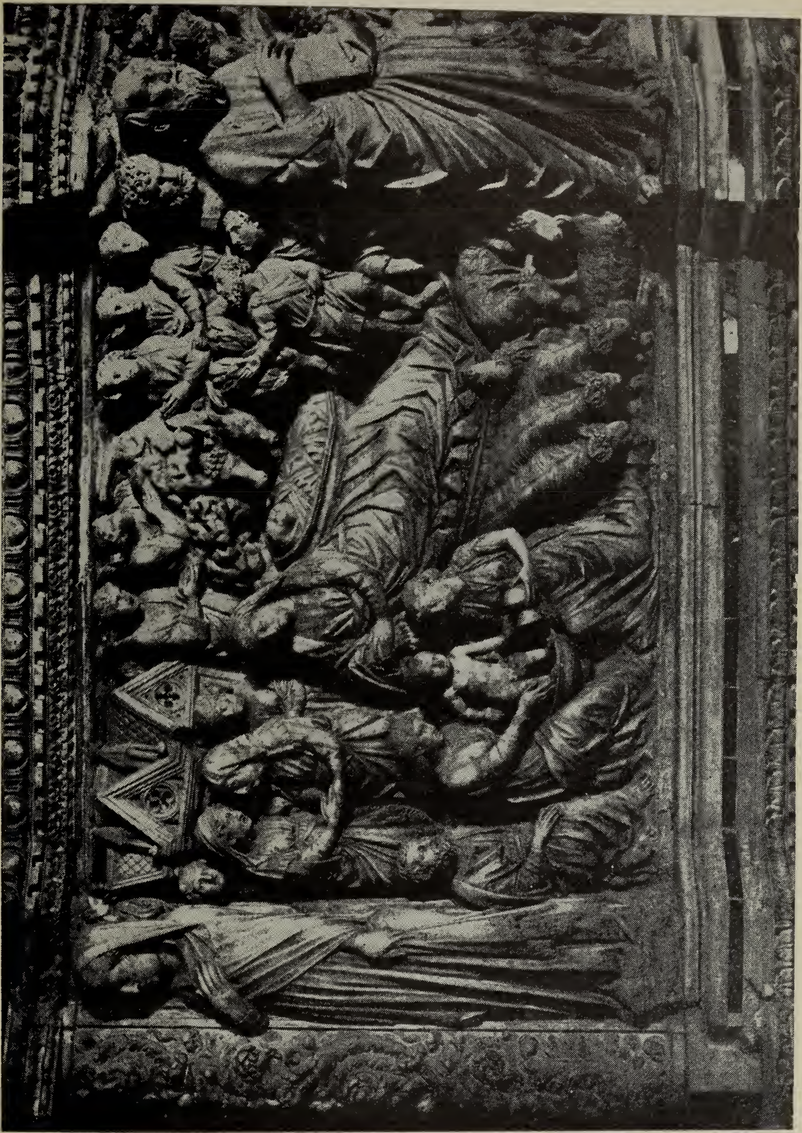
34. - *Nicolò Pisano* - Base of the pulpit



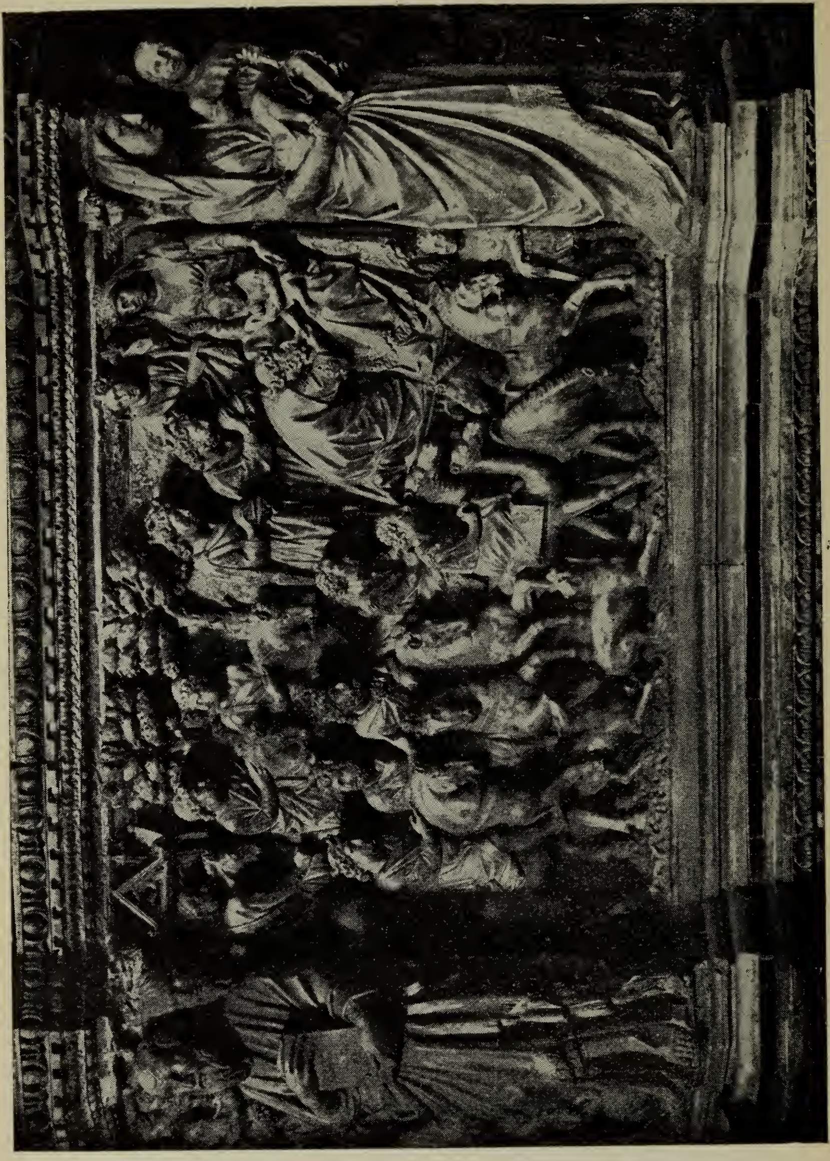
35. - *Riccio* - Detail of the pulpit balaustrade



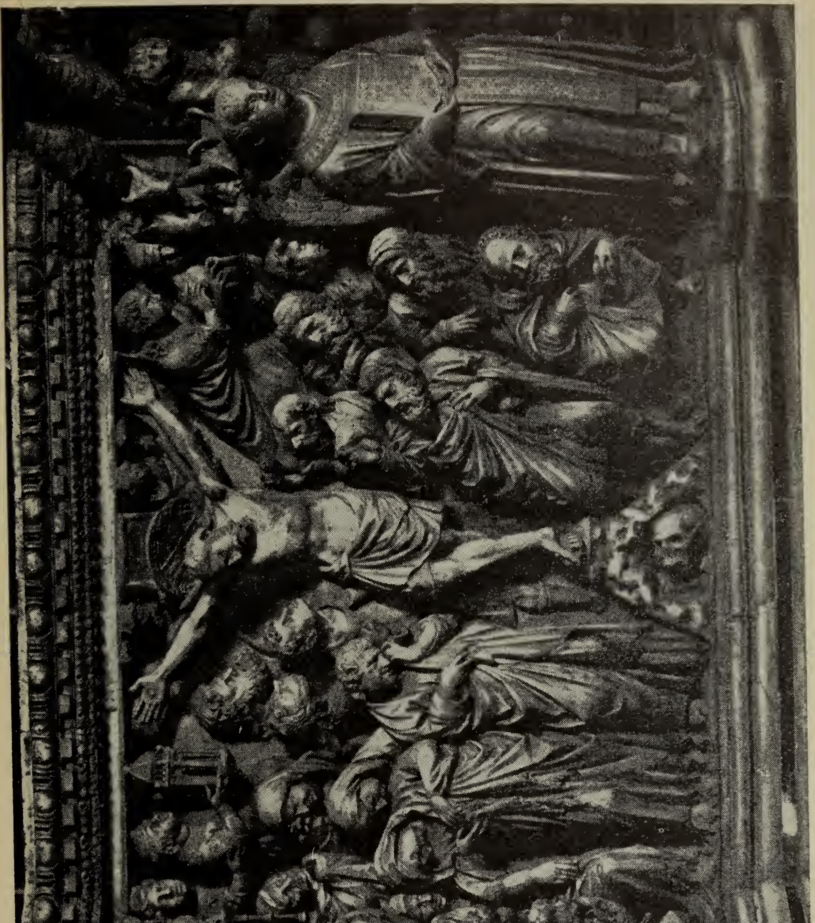
36. - *Niccolò Pisano* - Detail of the pulpit arcade



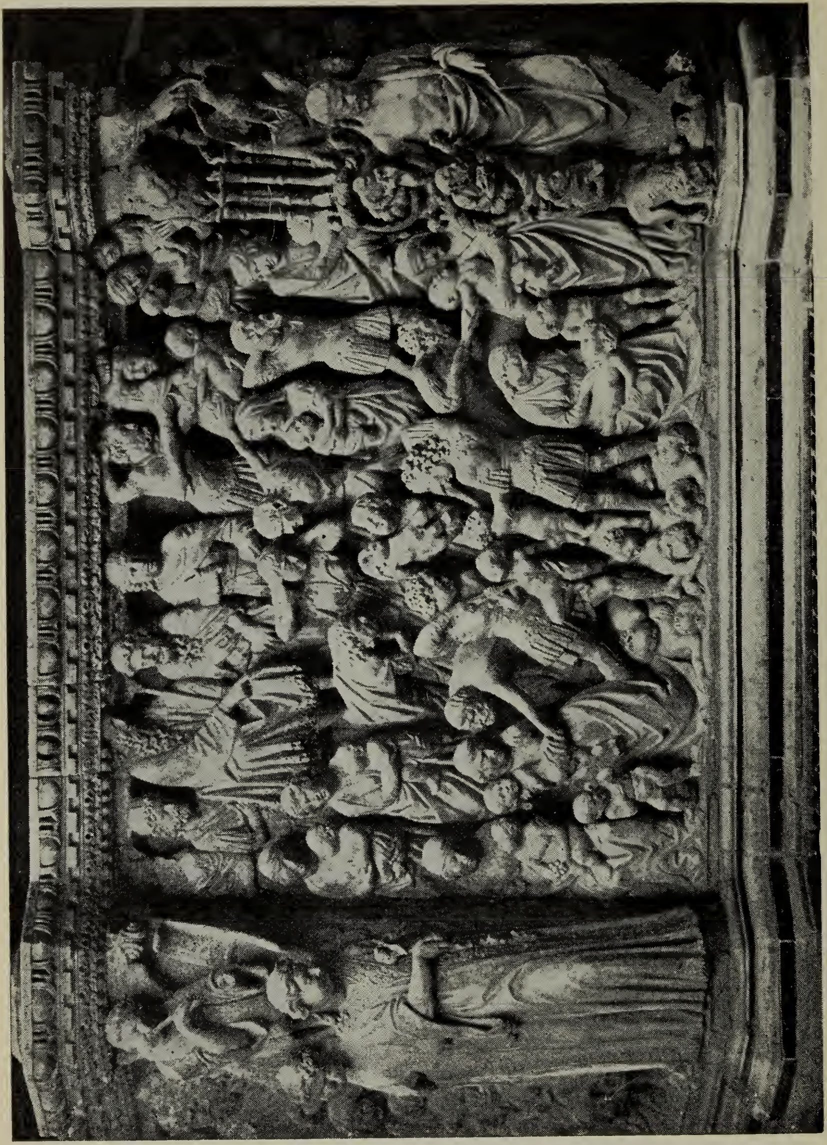
37. - *Niccolò Pisano* - Detail of the pulpit - The nativity



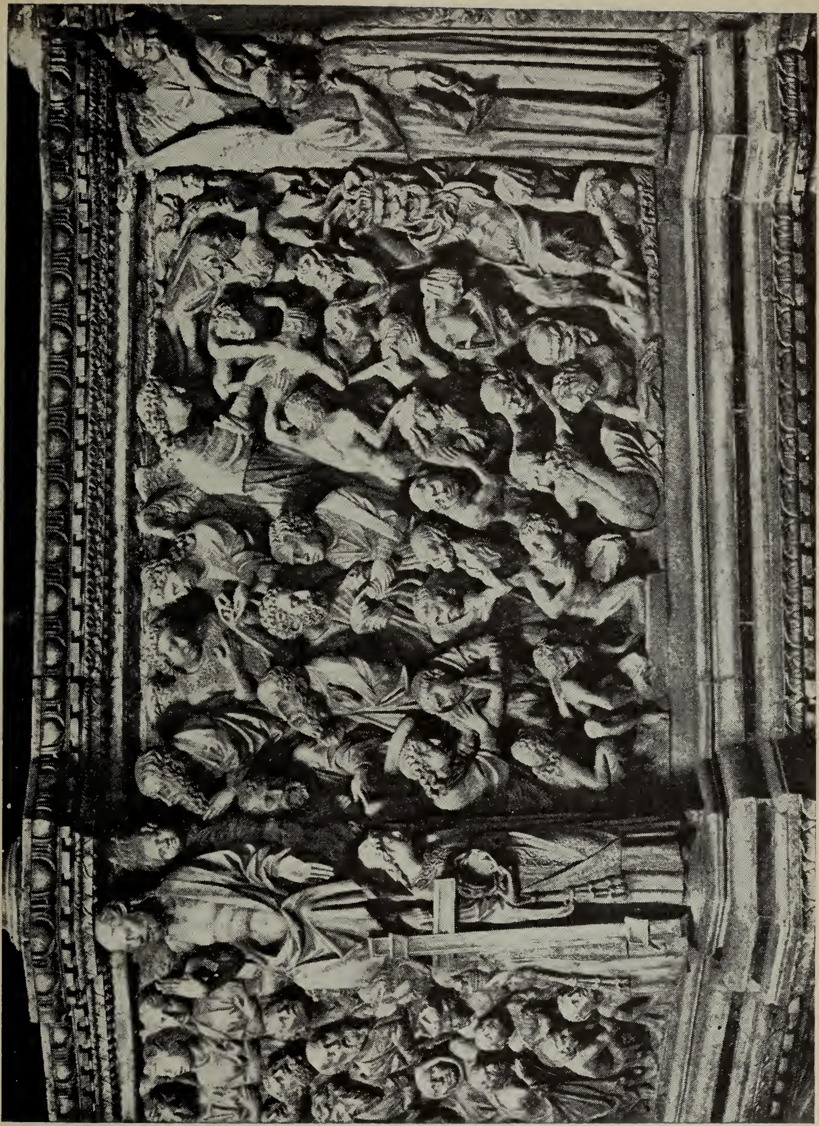
38.- *N. Pisano* - Detail of the pulpit - The adoration of The Wis Men



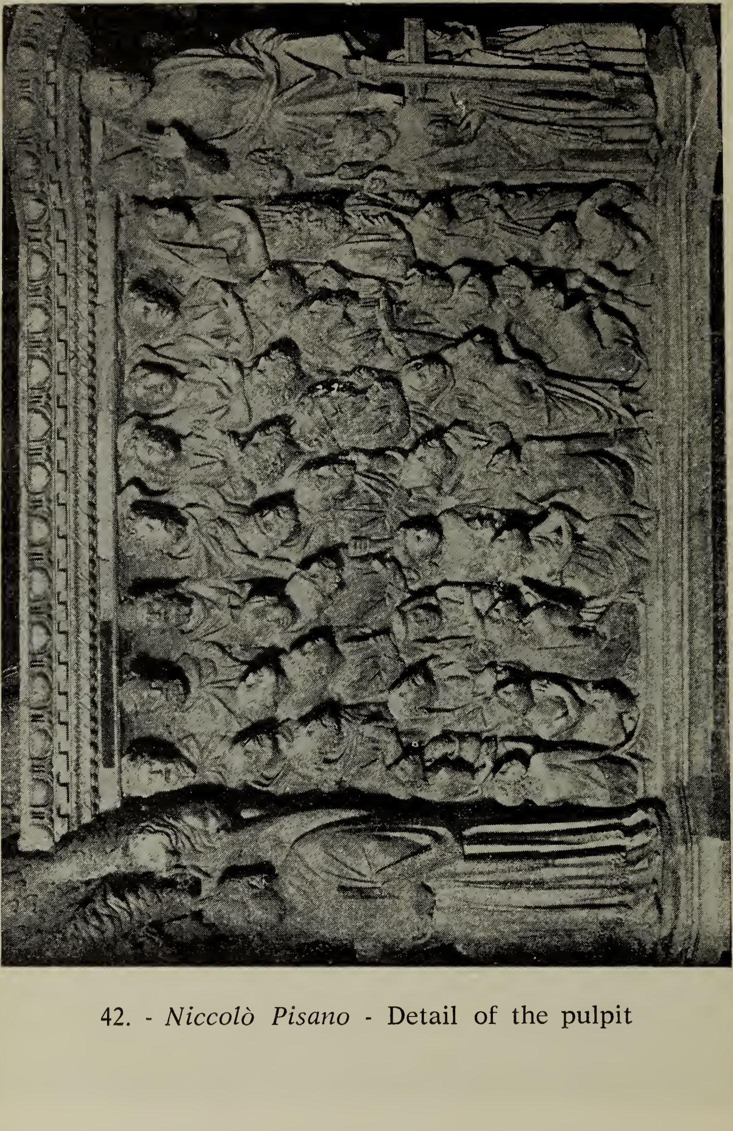
39. - *Niccolò Pisano* - The Crucifixion



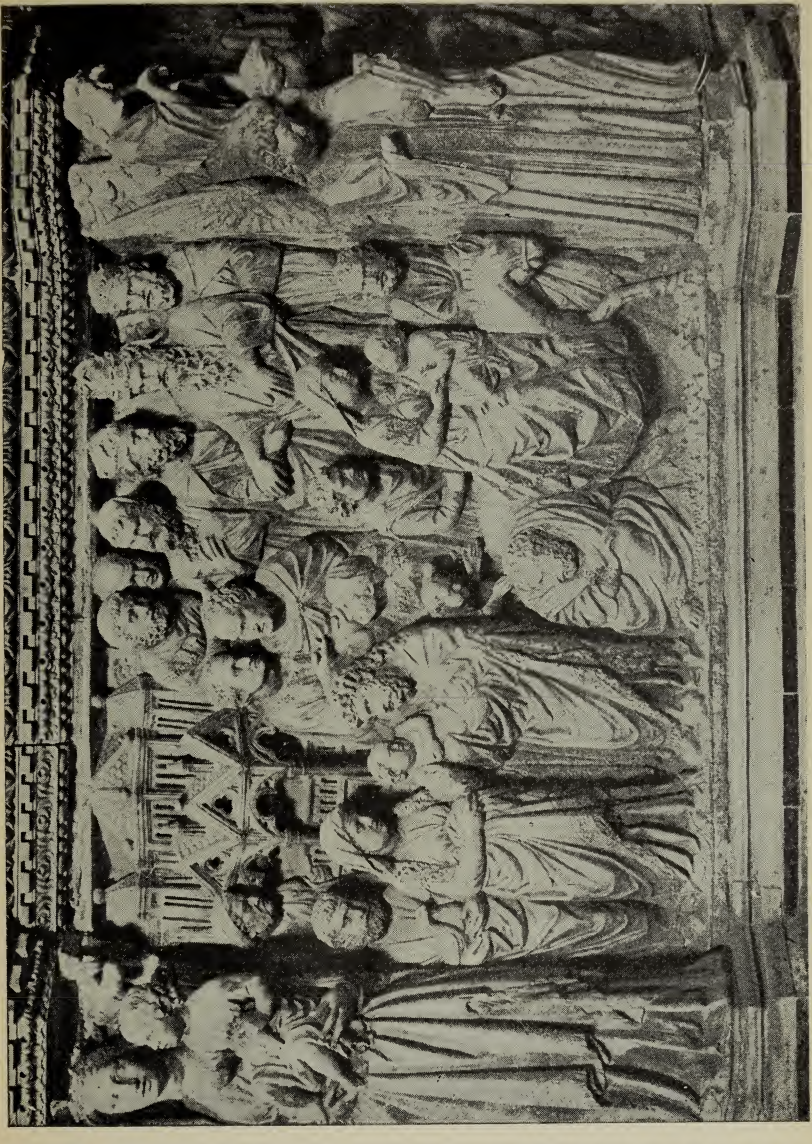
40. - *Niccolò Pisano* - Detail of the pulpit - The massacre of the innocents



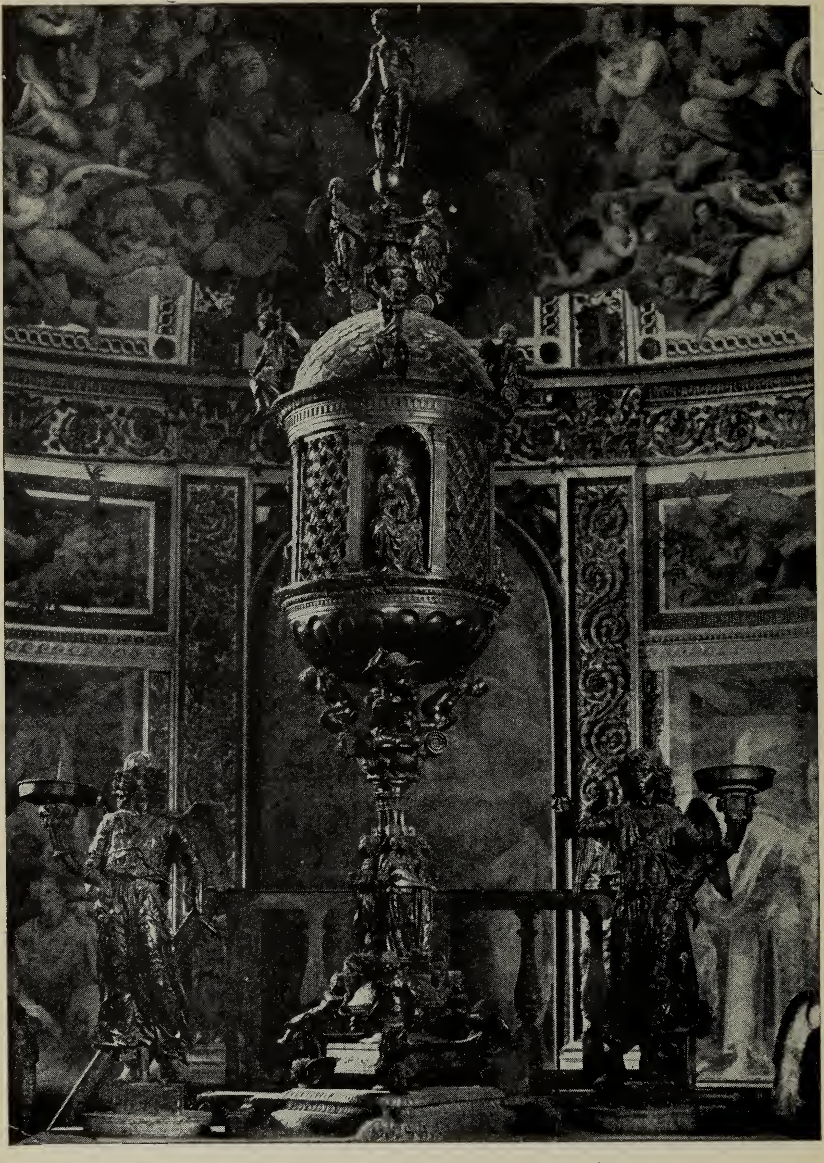
41. - *Niccolò Pisano* - Detail of the pulpit - Hell



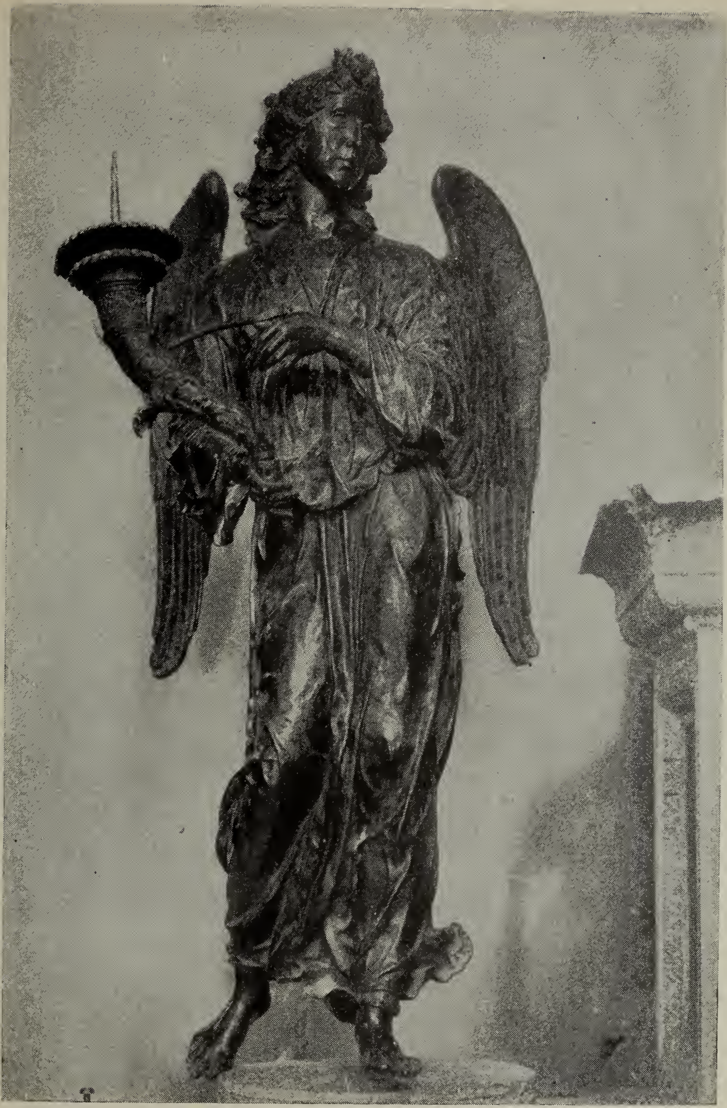
42. - *Niccolò Pisano* - Detail of the pulpit



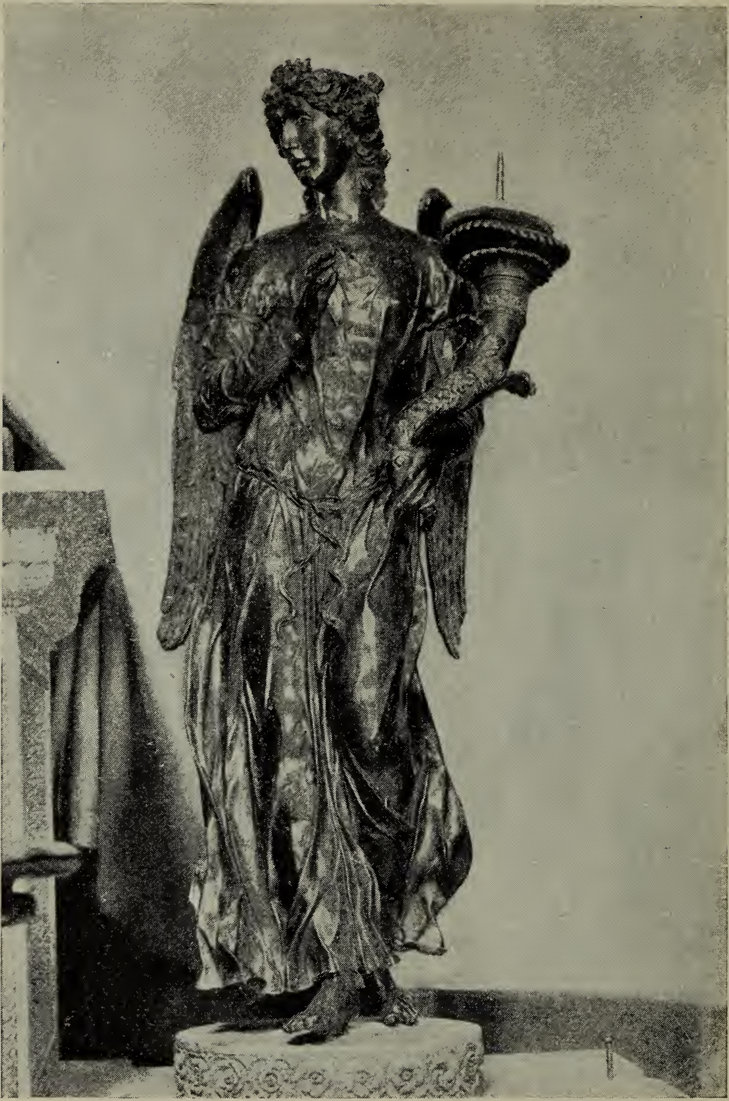
43. - *N. Pisano* - Presentation at the temple and Flight into Egypt



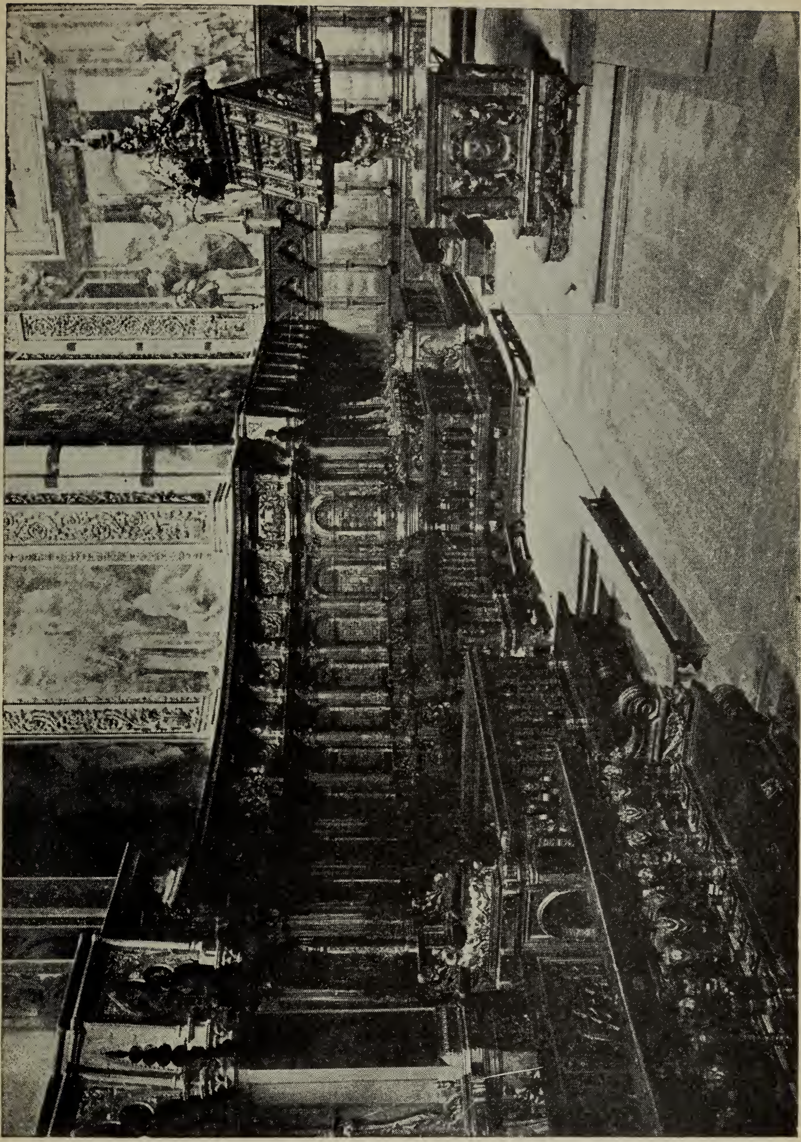
44. - *Vecchietta (Giovanni di Stefano)* - Tabernacle on high altar



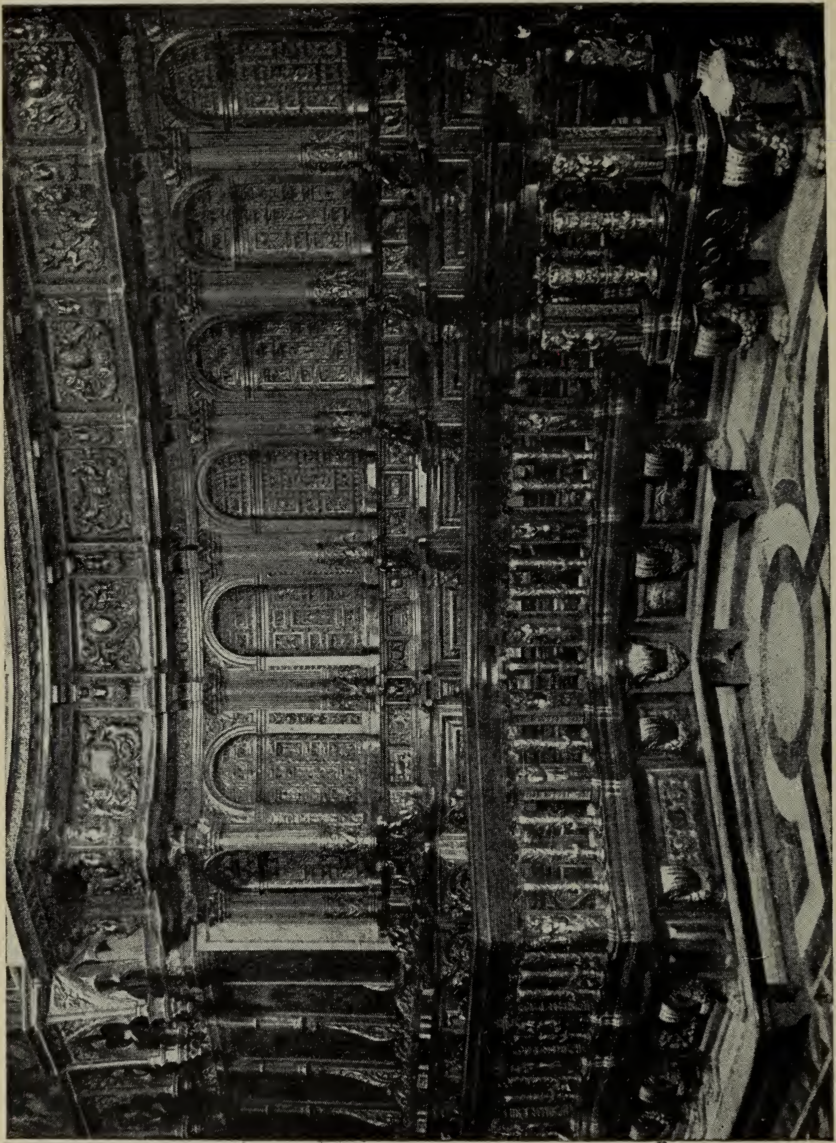
45. - *Francesco di Giorgio Martini* - Angel on high altar



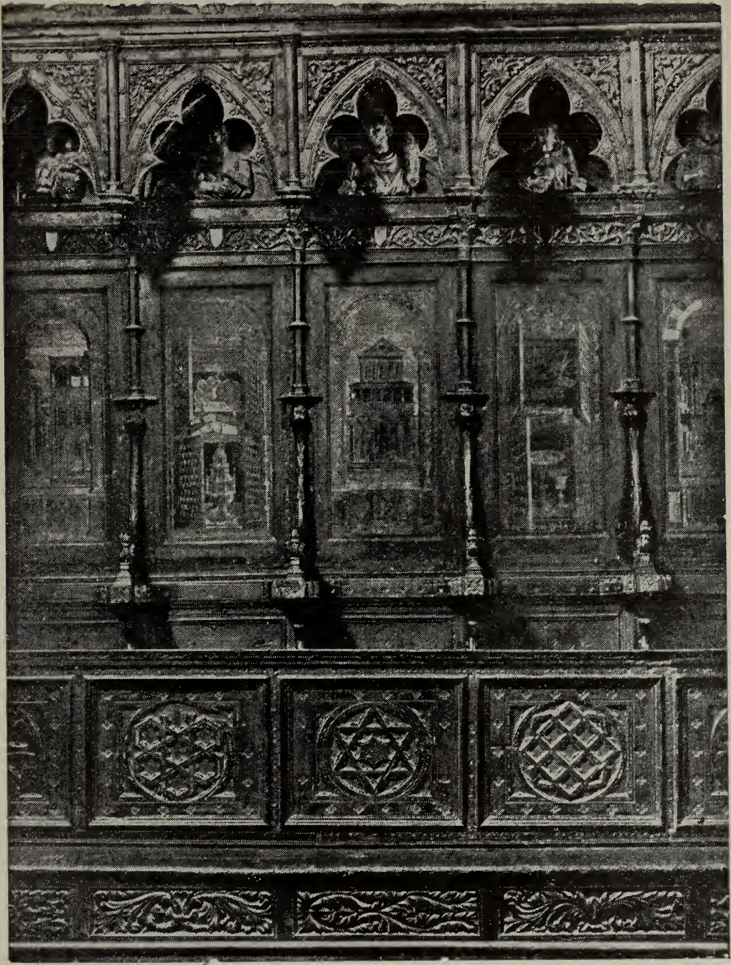
46. - *Francesco di Giorgio Martini* - Angel on the high altar



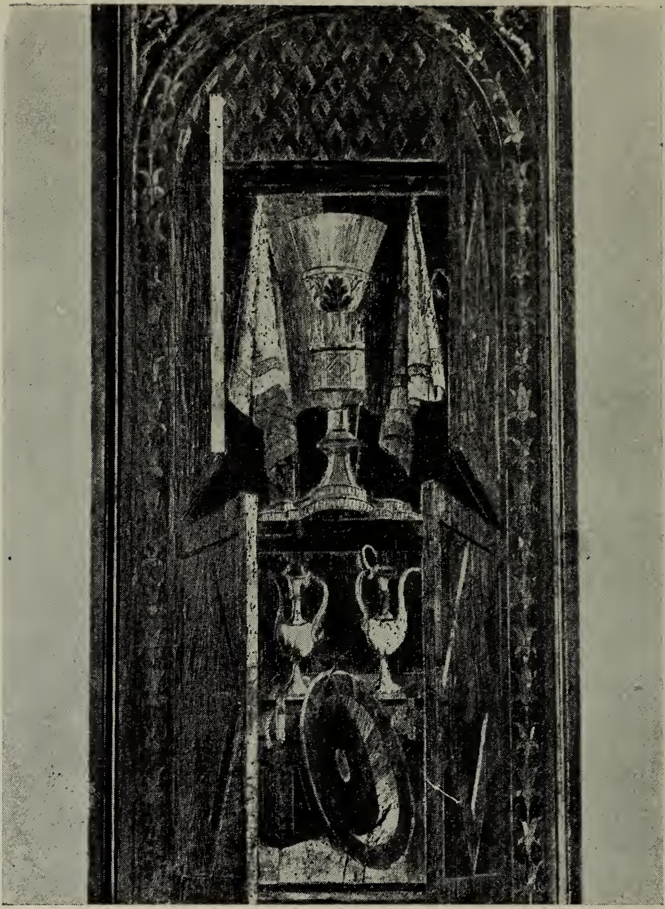
47. - The choir stalls



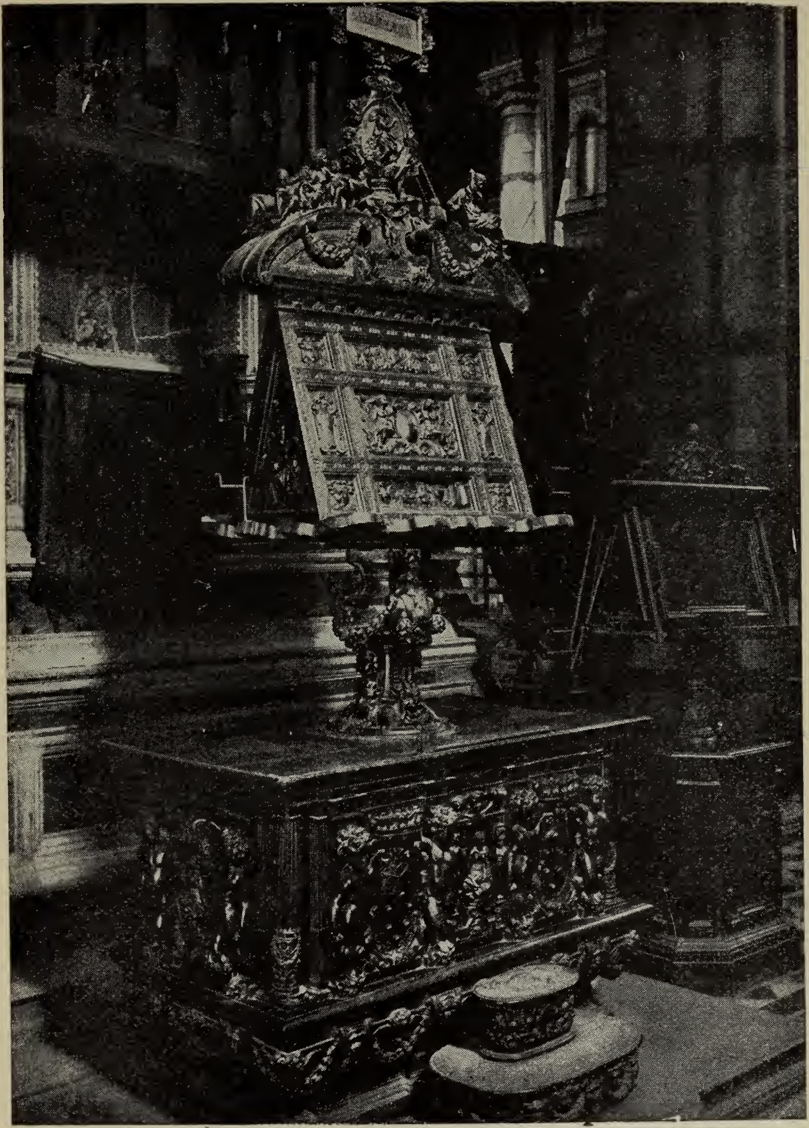
48. - The choir stalls



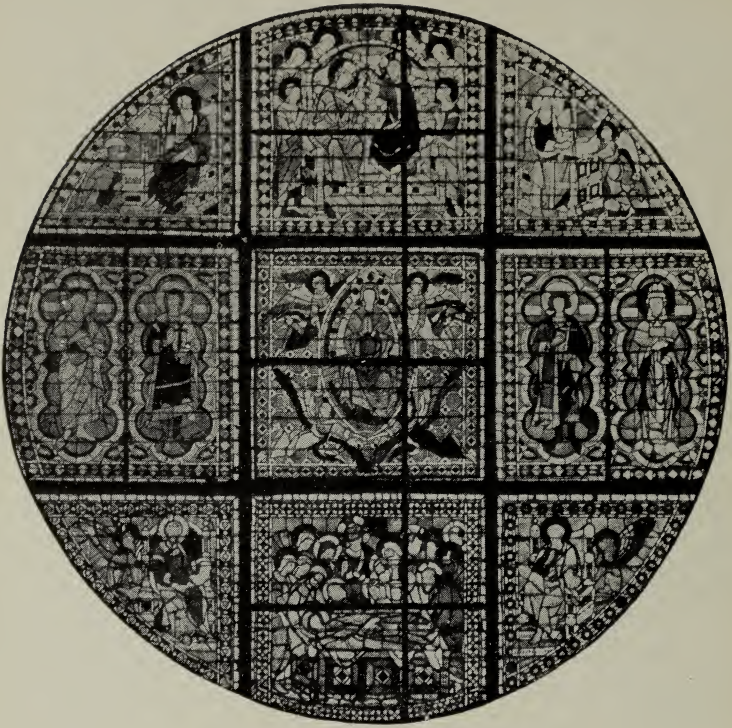
49. - Detail of the choir stalls



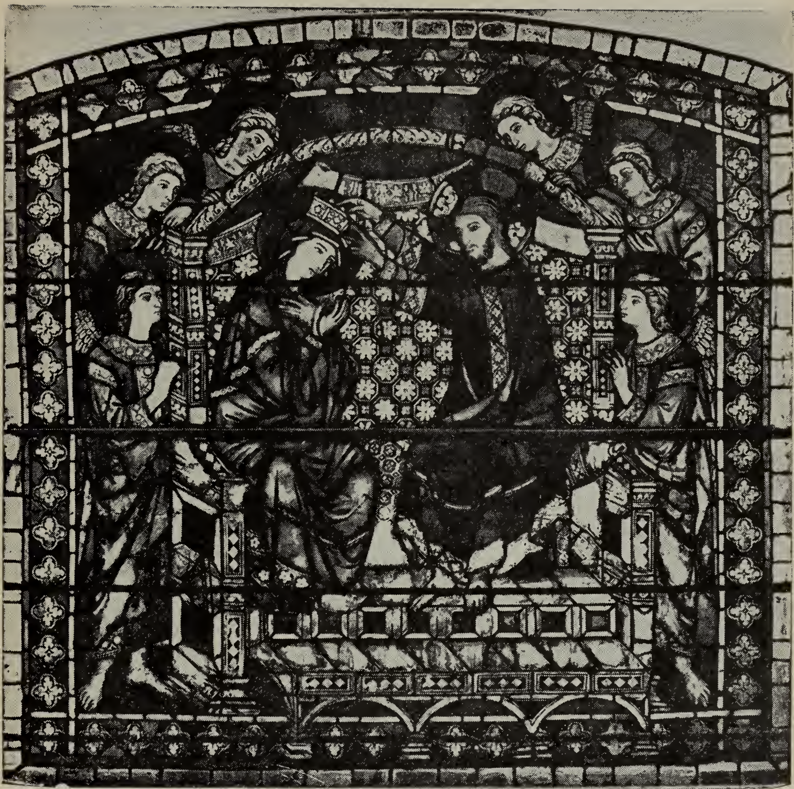
50. - *Fra Giovanni da Verona* - Marquetry of the choir stalls



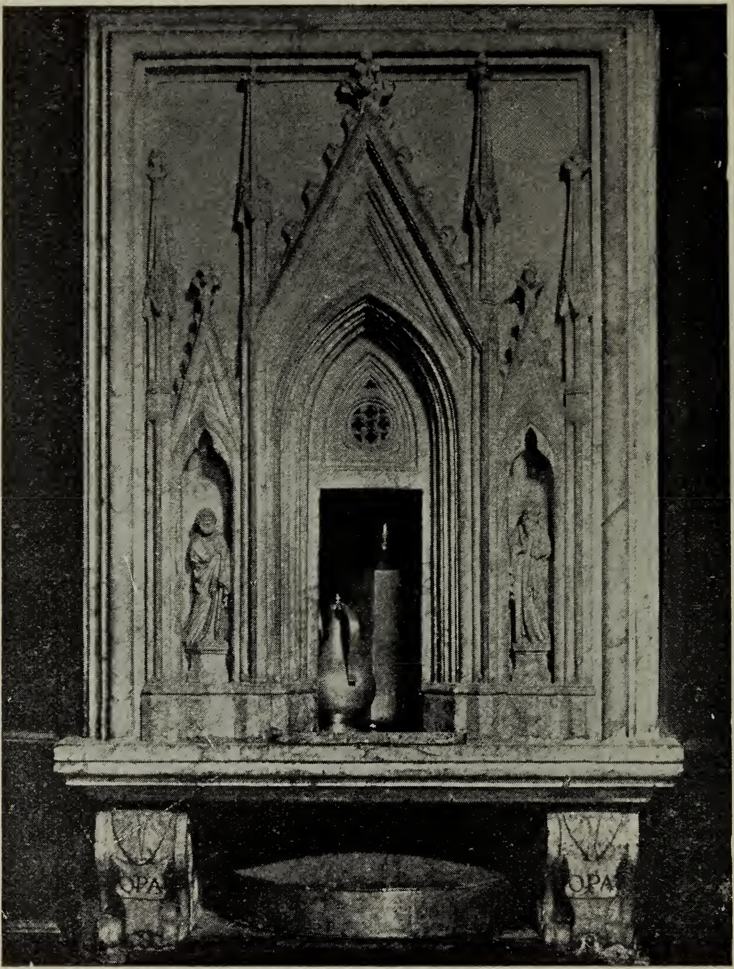
51. - *Riccio* - Lectern



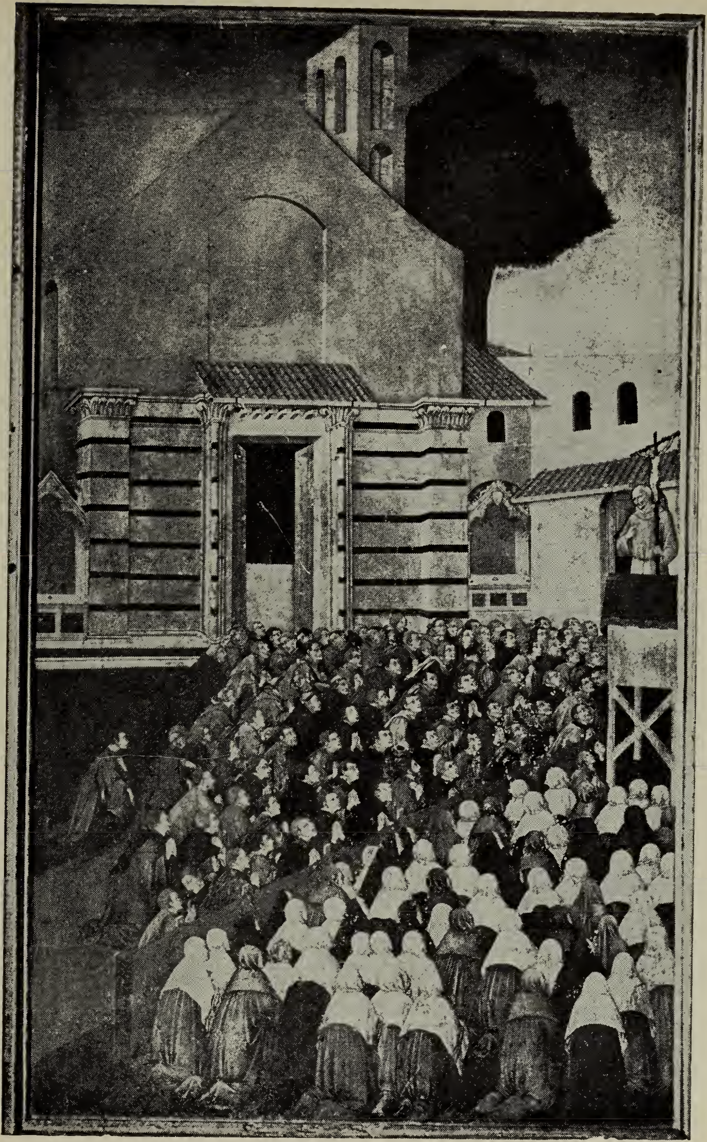
52. - Stain-glass from designs by Duccio



53. - Stain-glass designed by Duccio di Buoninsegna

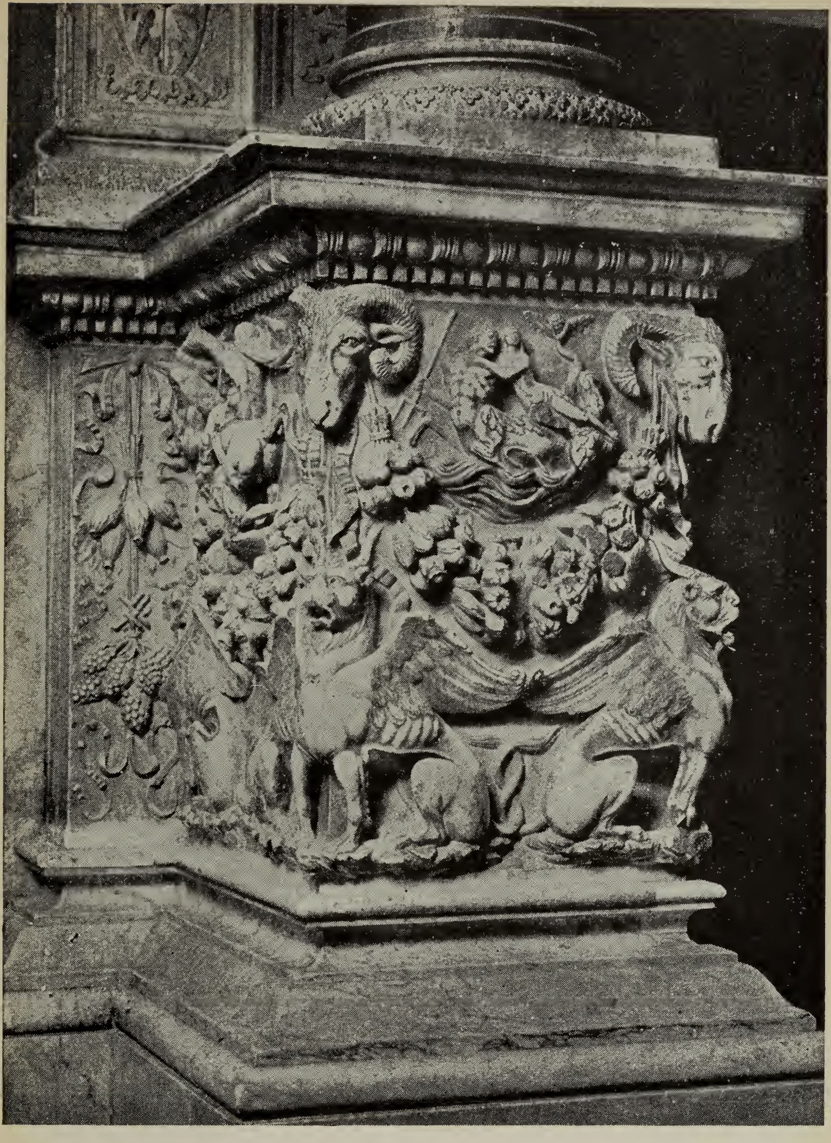


54. - Pyx of the holy oil in the sagristy

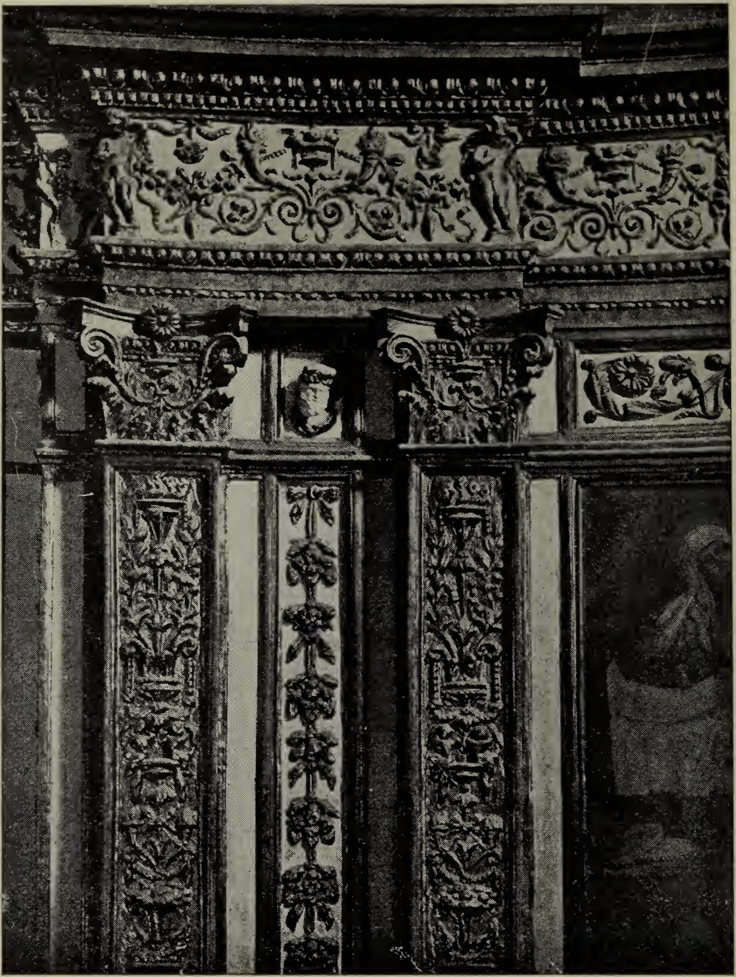


55. - *Sano di Pietro* - Sermon of Saint Bernardin in Saint Francis' Square in Siena

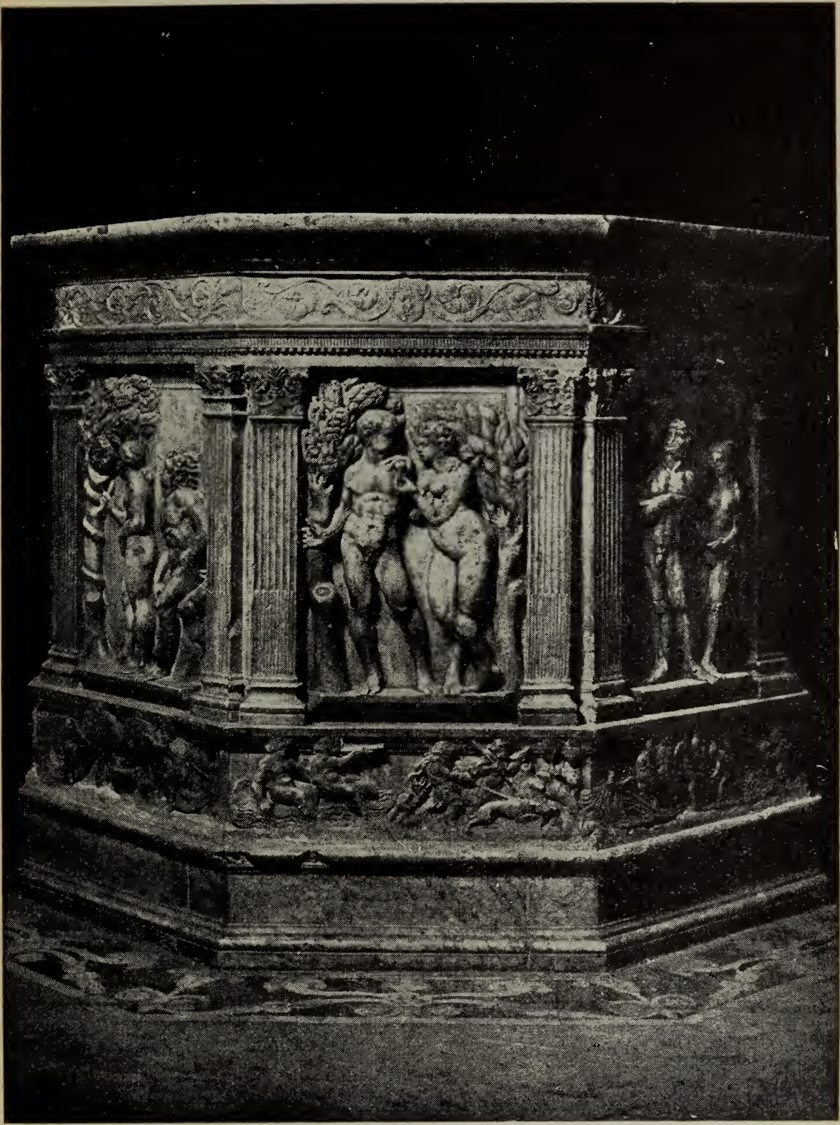
56. - *Sano di Pietro* - Sermon of Saint Bernardino in the Campo Square



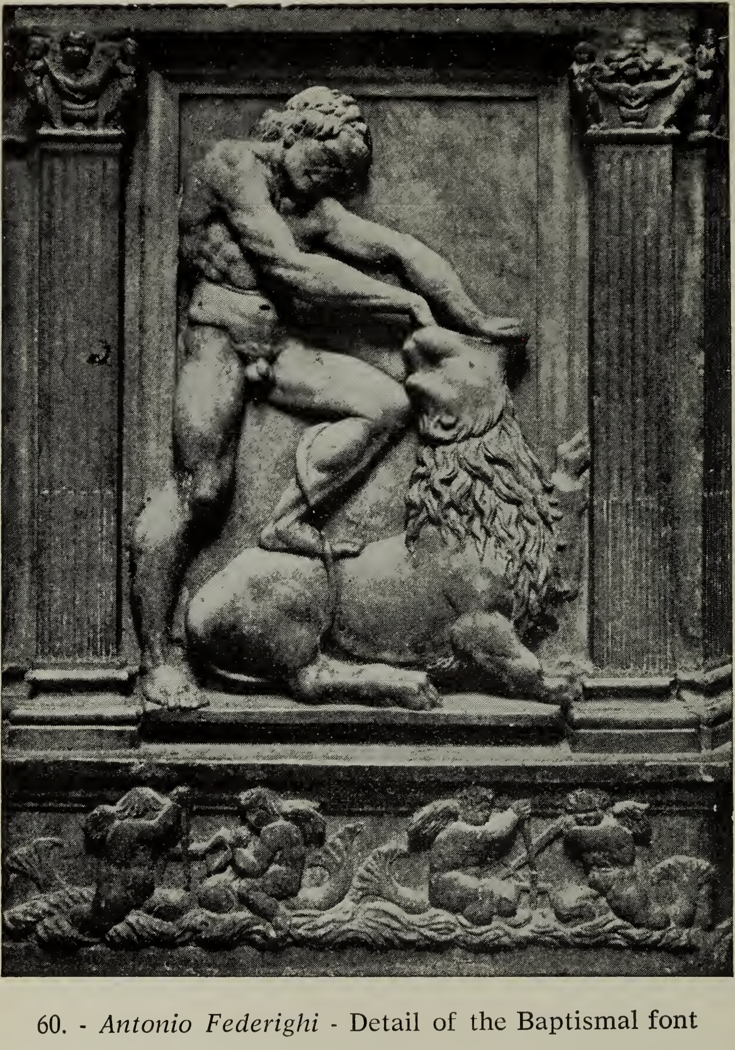
57. - Base of a pillar of the entrance to the Chapel of St. John



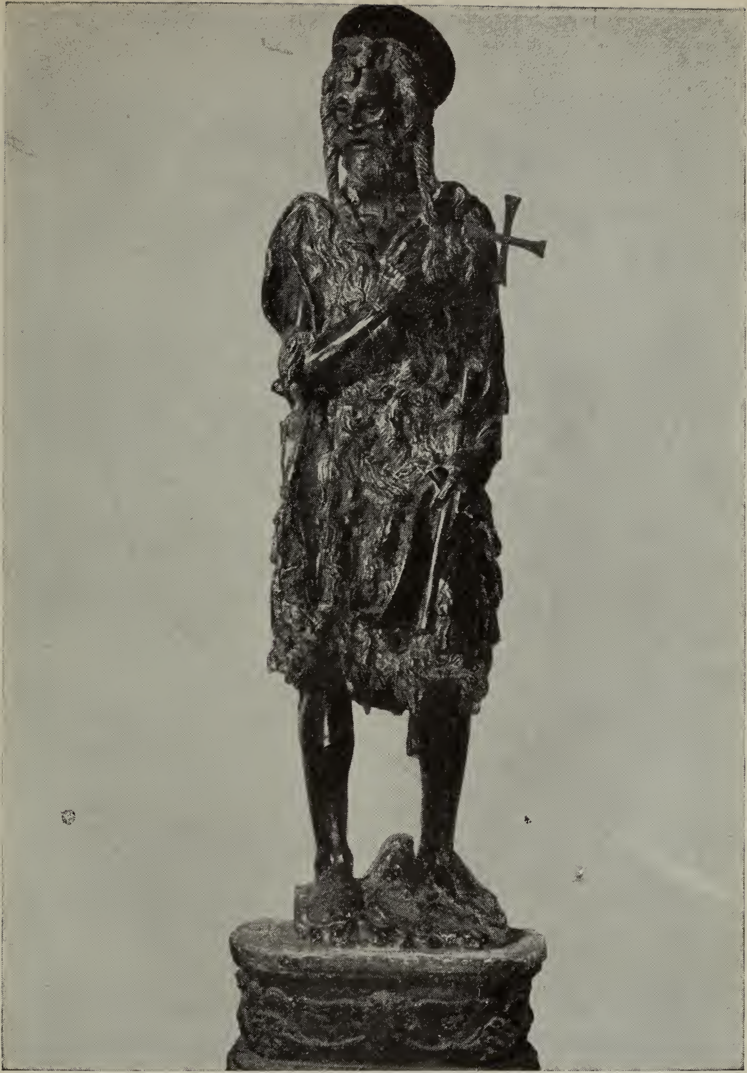
58. - Detail of the inside decoration of the chapel of St. John



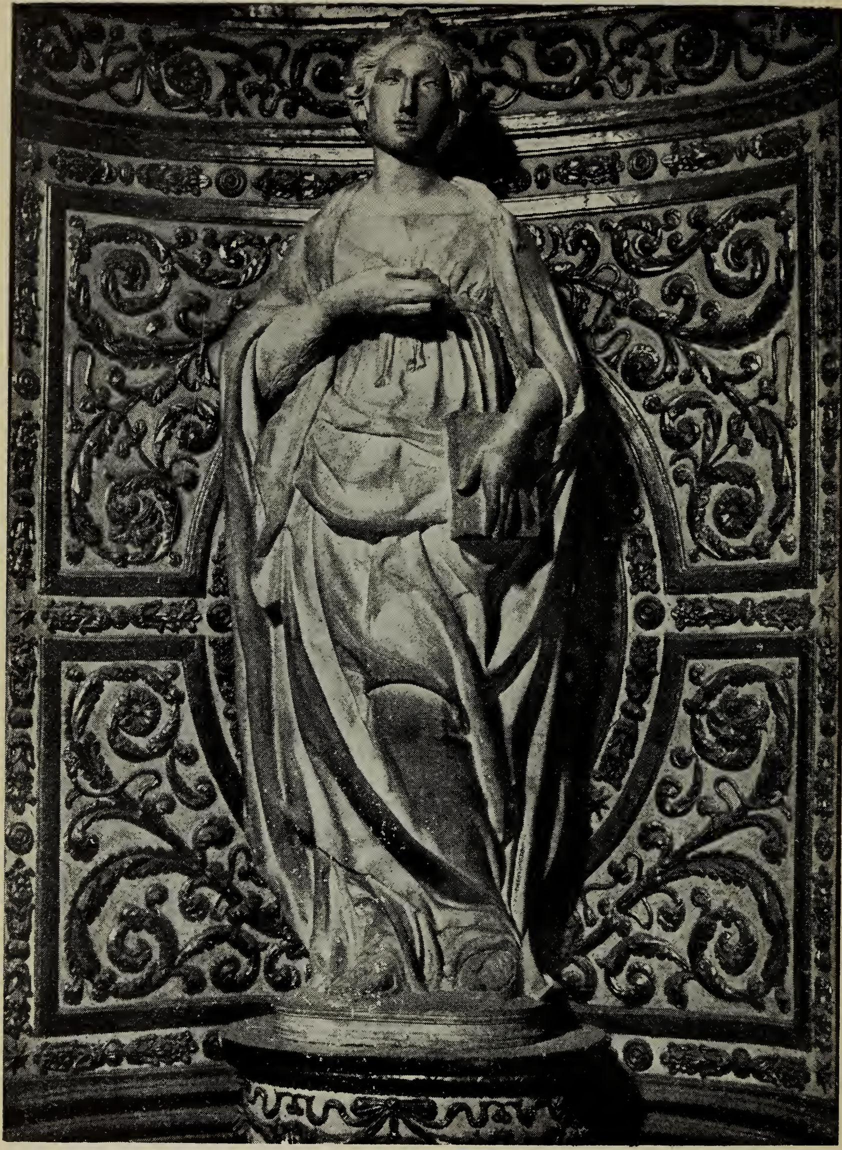
59. - *Antonio Federighi* - Baptismal font



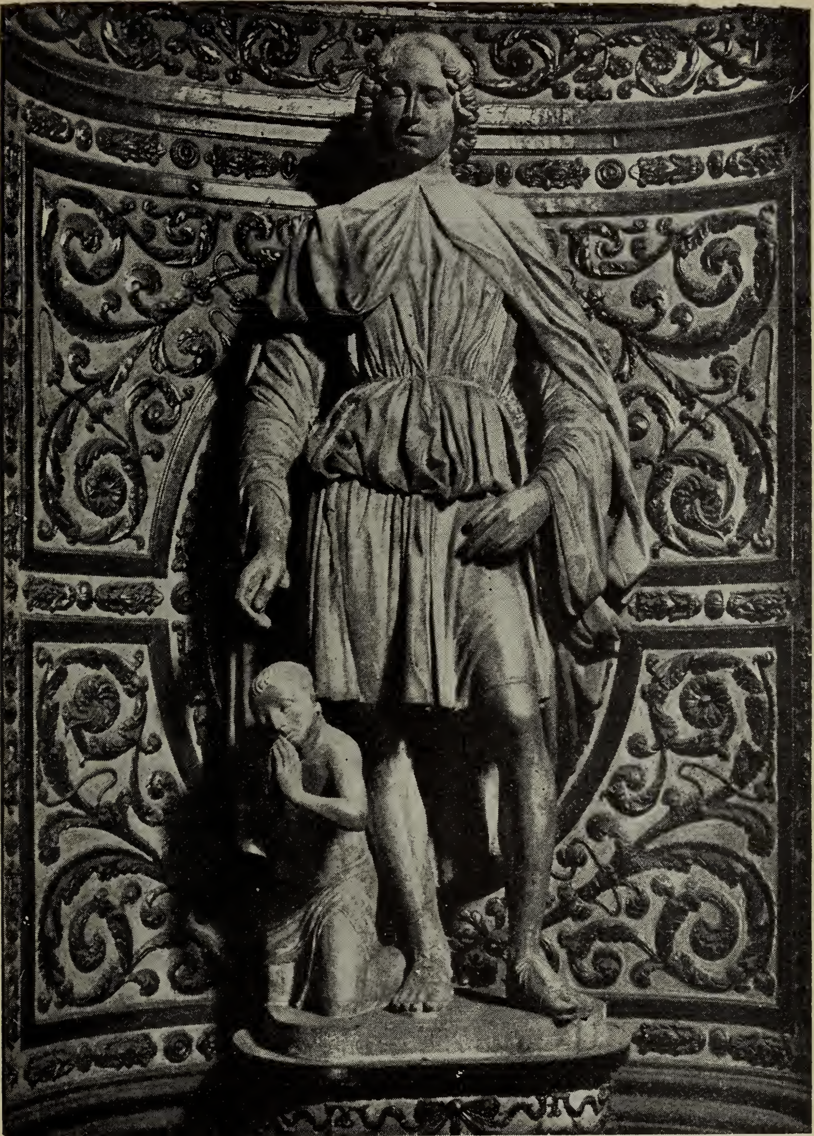
60. - *Antonio Federighi* - Detail of the Baptismal font



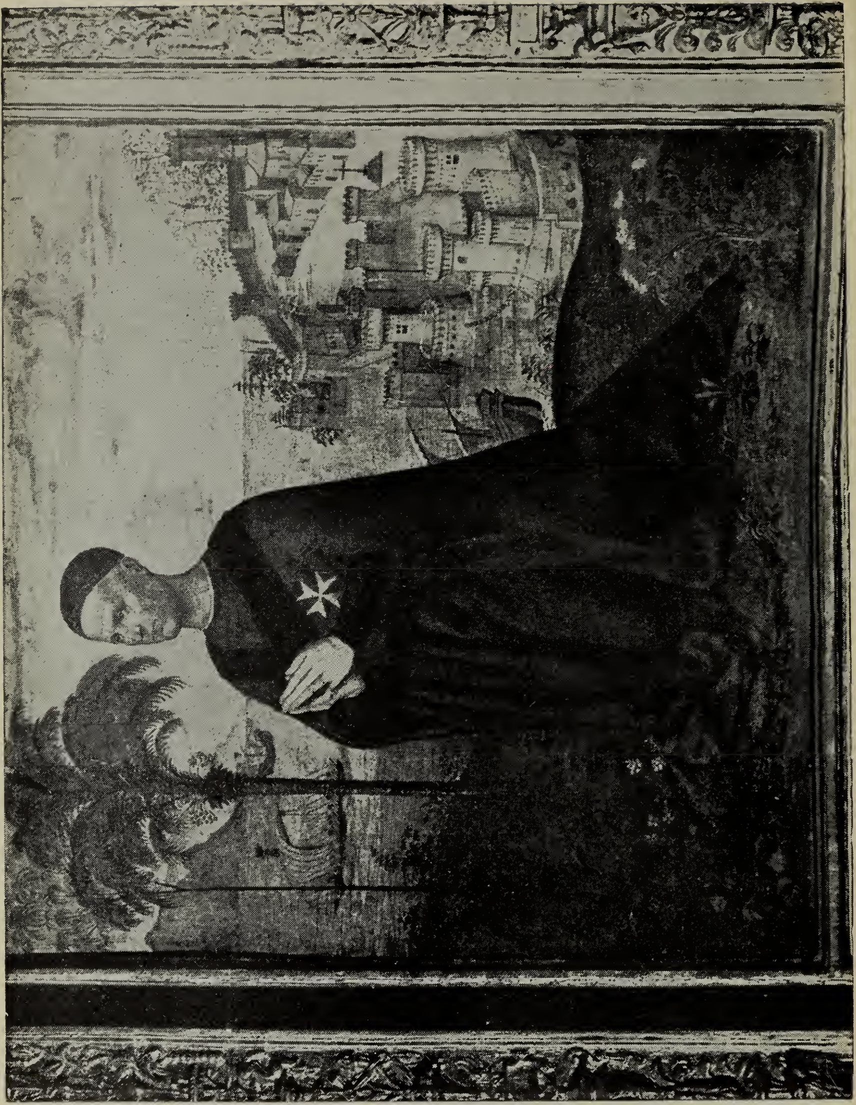
61. - *Donatello* - St. John



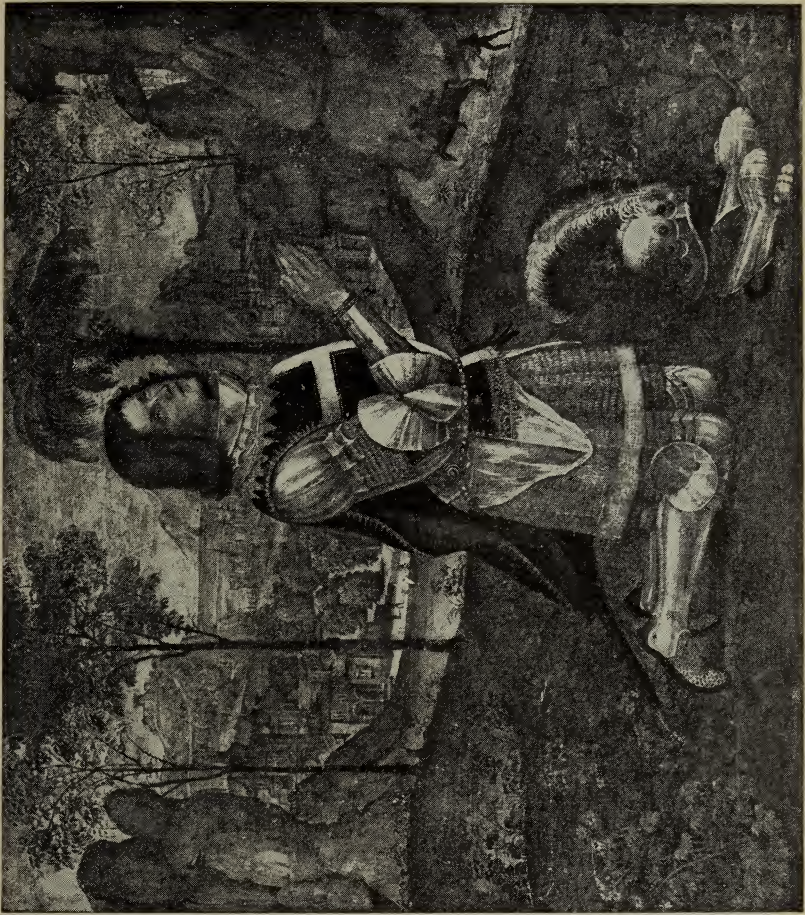
62. - *Neroccio* - Saint Catherine of the Wheel



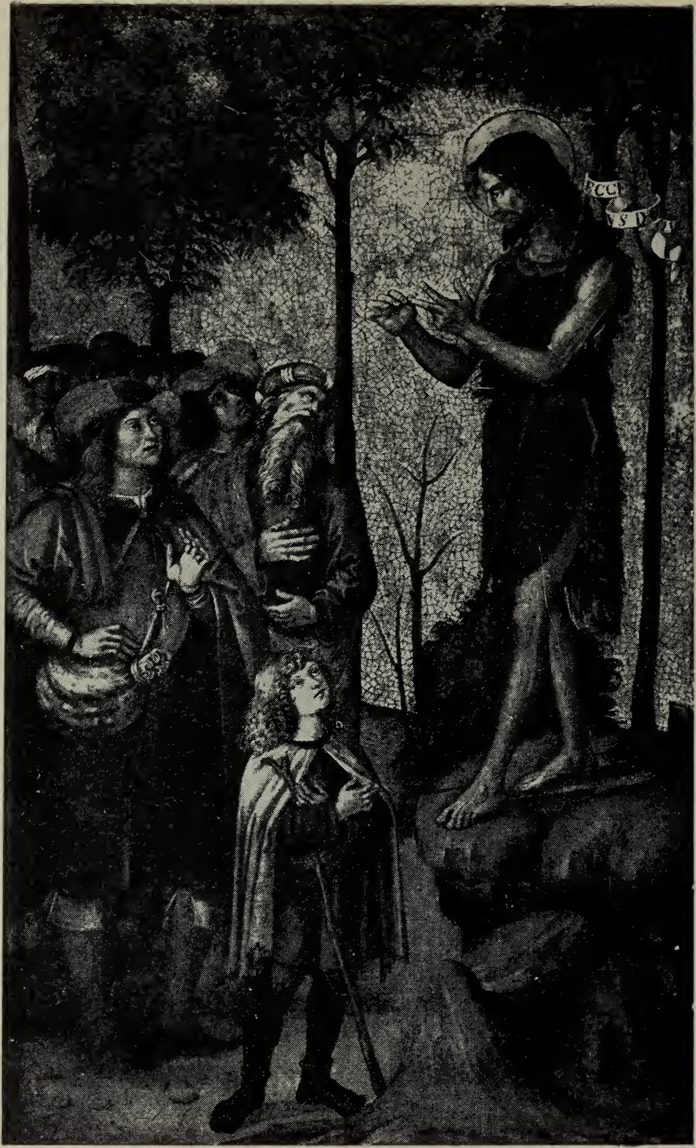
63. - *Giovanni di Stefano* - Saint Ansano



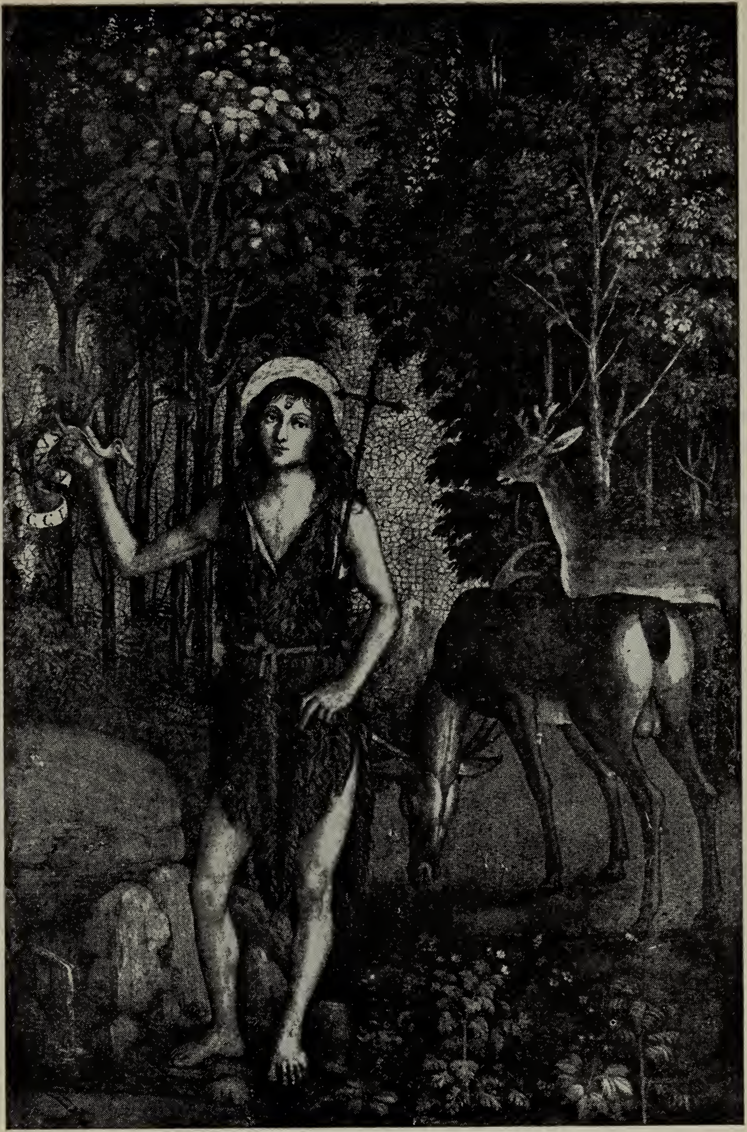
64. - *Pinturicchio* - Portrait of Alberto Aringhieri knight of Rhodi



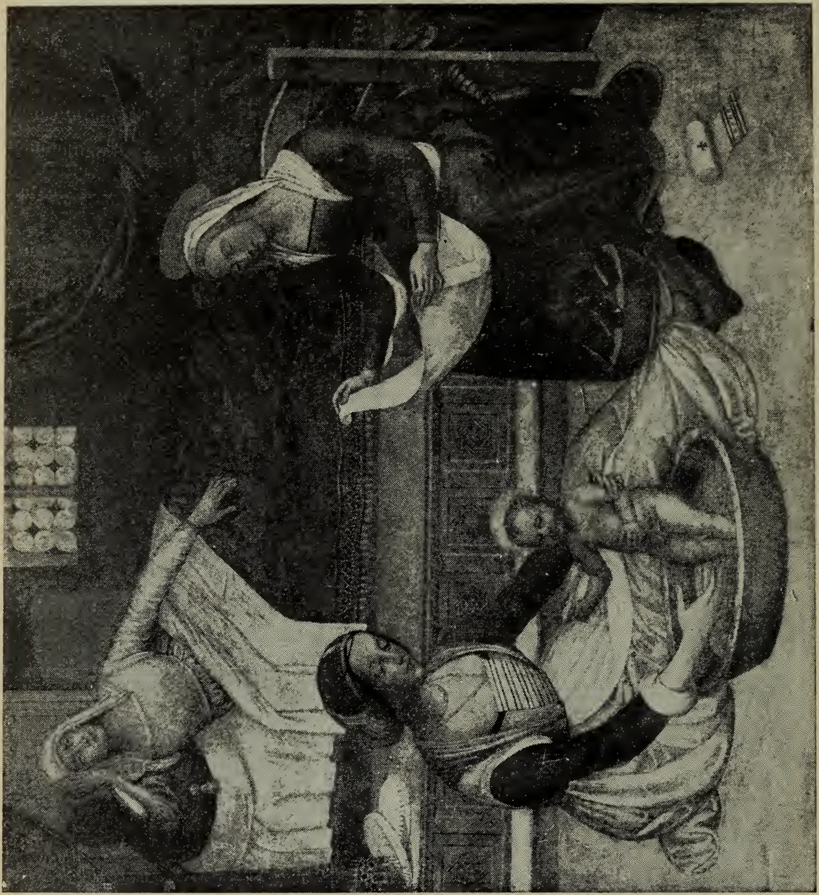
65. - *Pinturicchio* - Portrait of the young Alberto Aringhieri



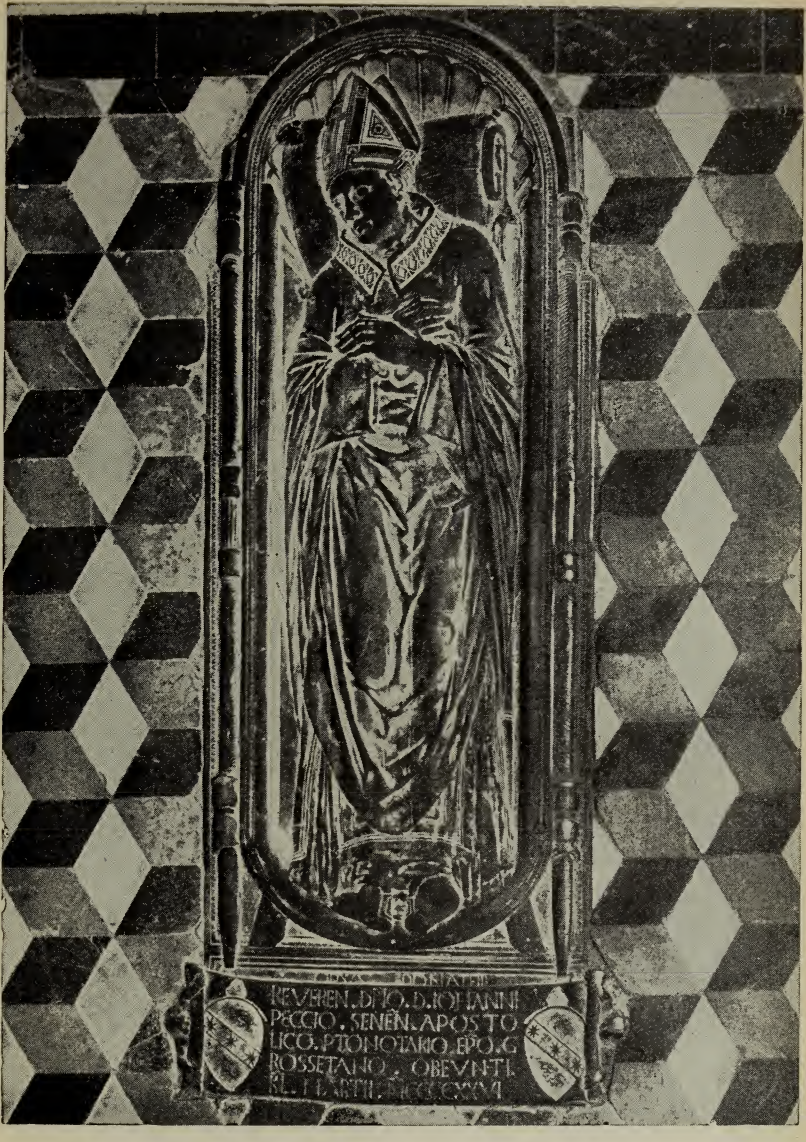
66. - *Pinturicchio* - Saint John the Baptist preaching



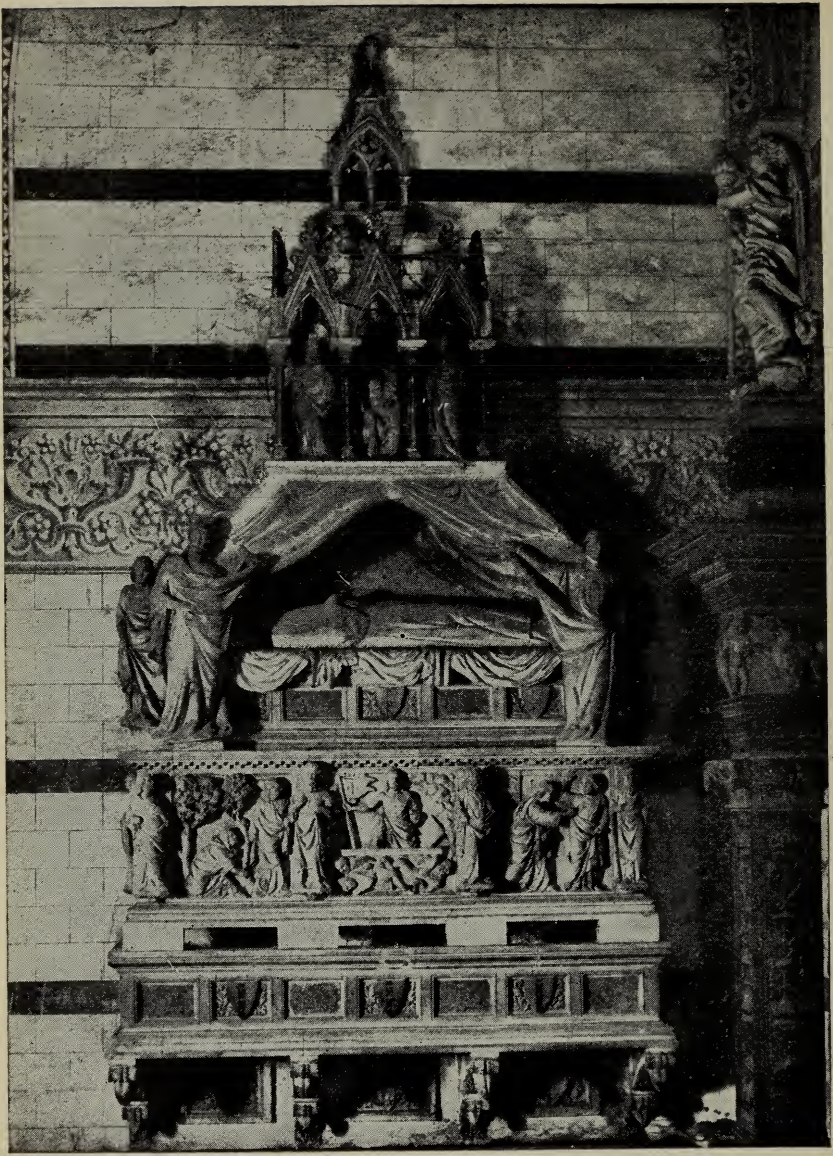
67. - The Baptist in the desert



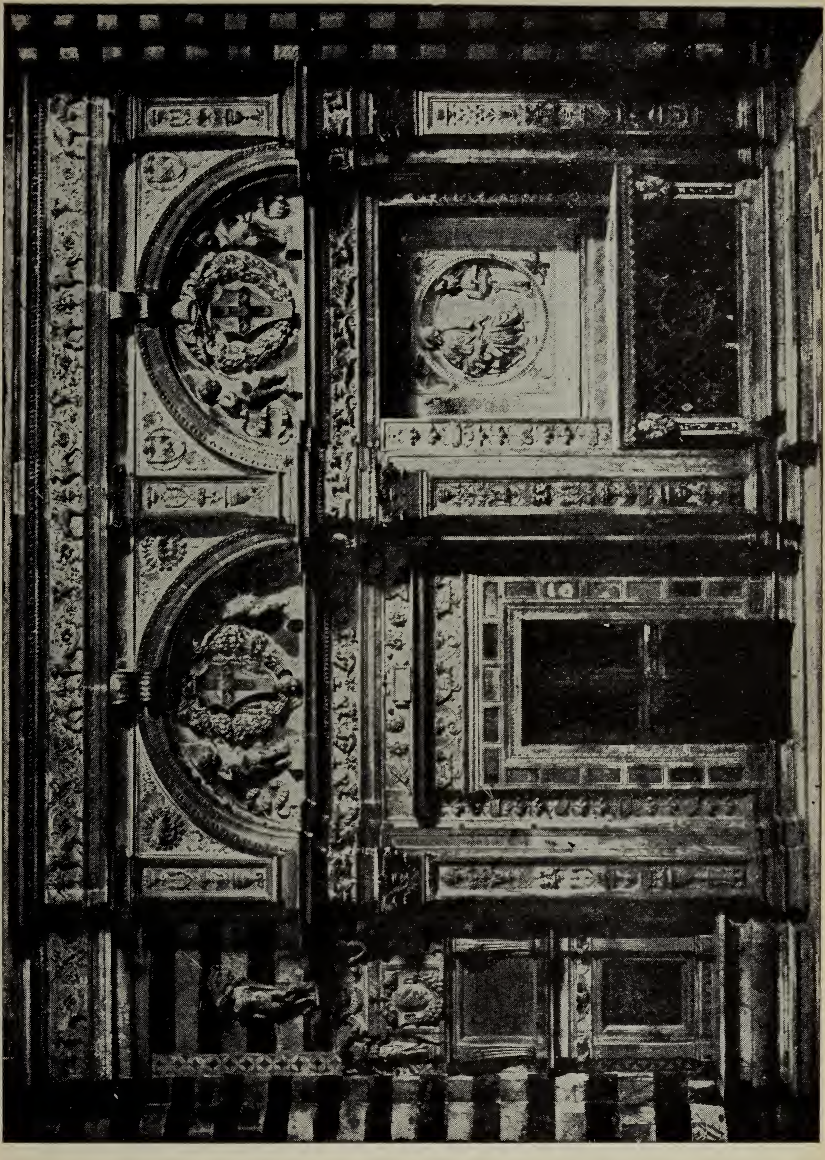
68. - *Pinturicchio* - Nativity of Saint John the Baptist



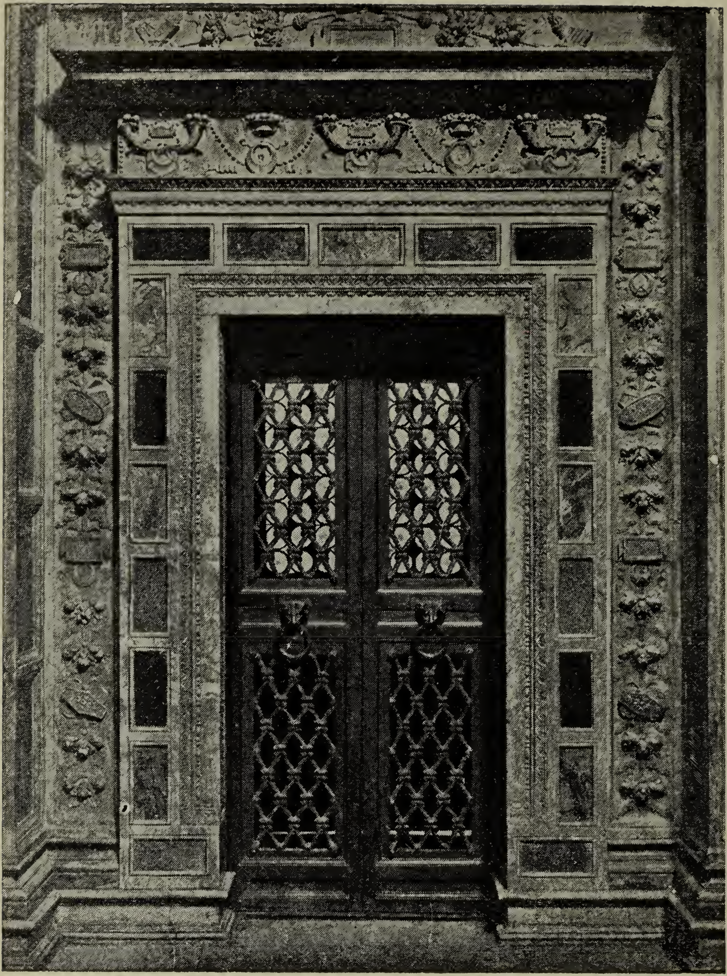
69. - *Donatello* - Tomb of the Bishpo John Pecci



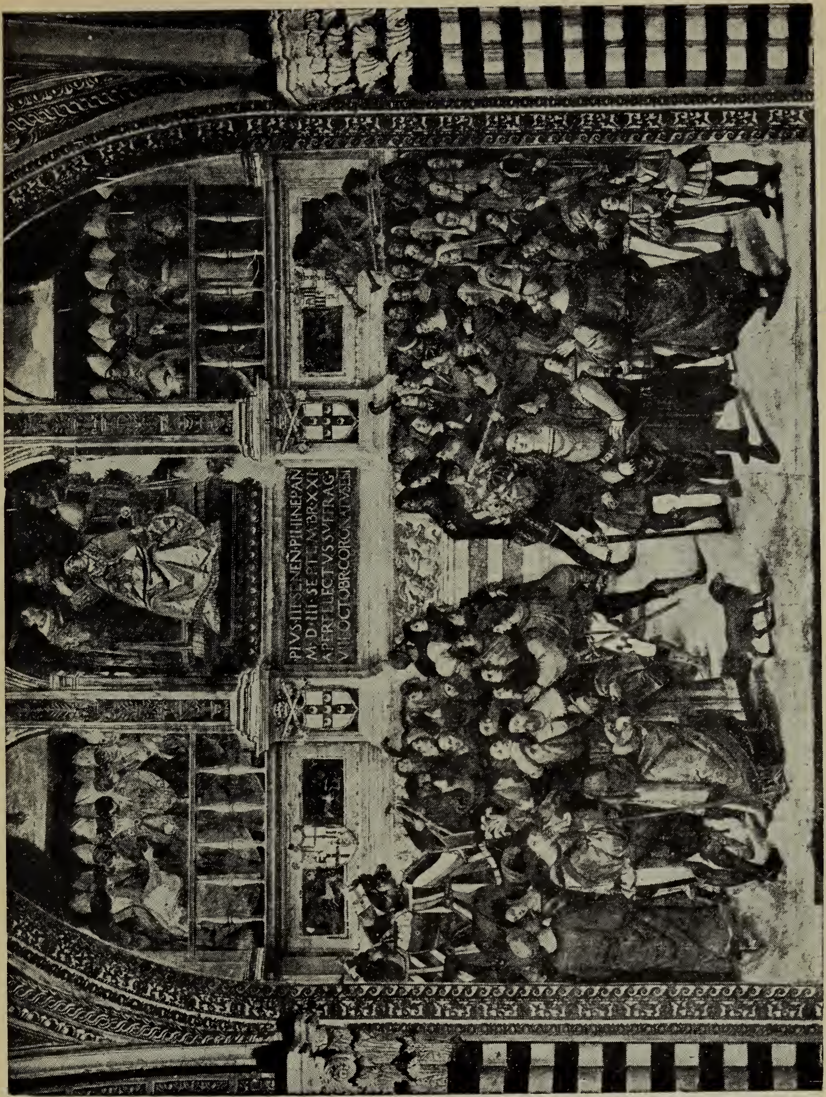
70. - *Tino di Camaino* - Tomb of the cardinal Petroni



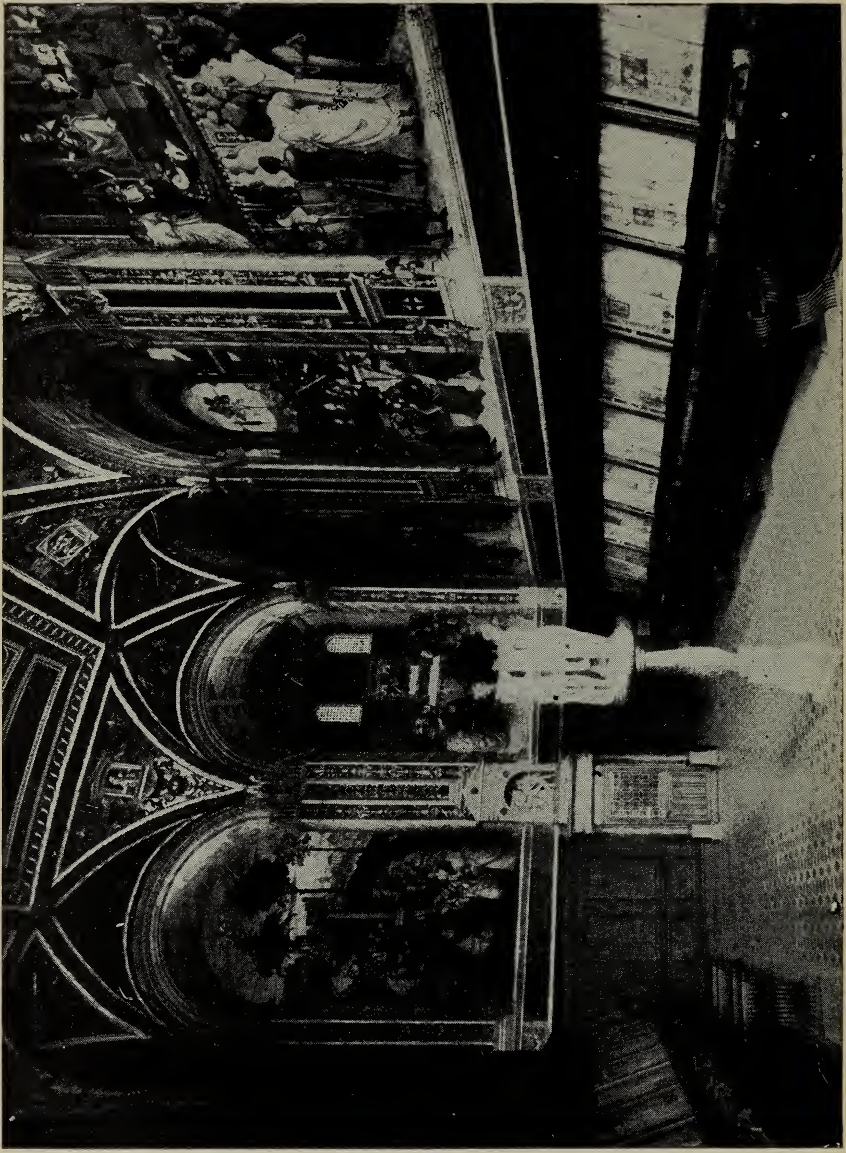
71. - *Marrina* - Entrance to Piccolomini Library



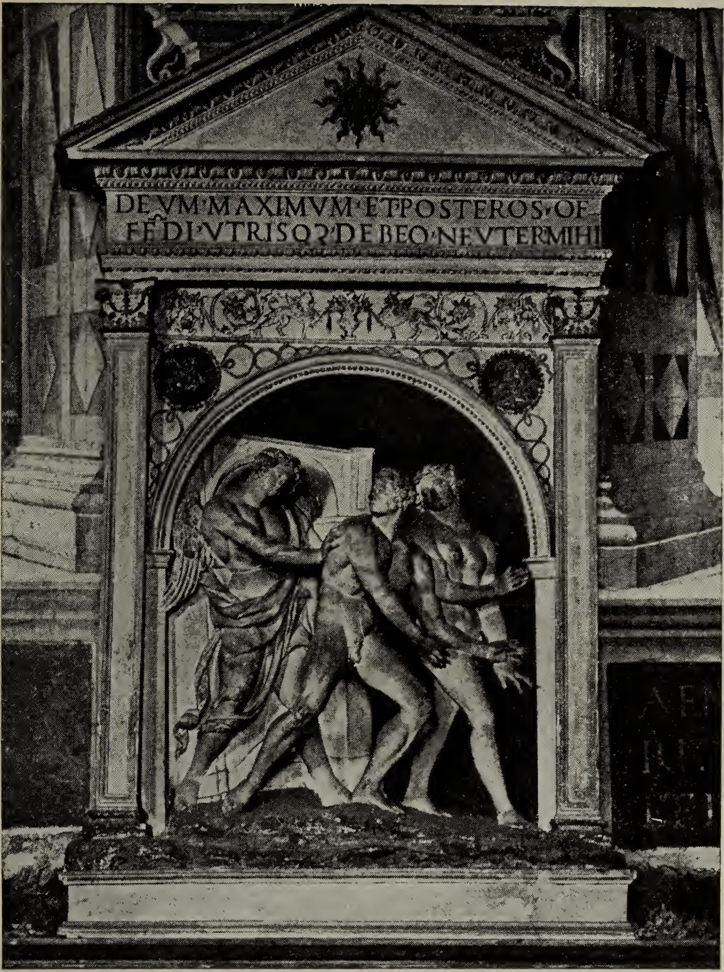
72. - *Lorenzo di Mariano detto il Marrina*
Entrance to the Piccolomini Library



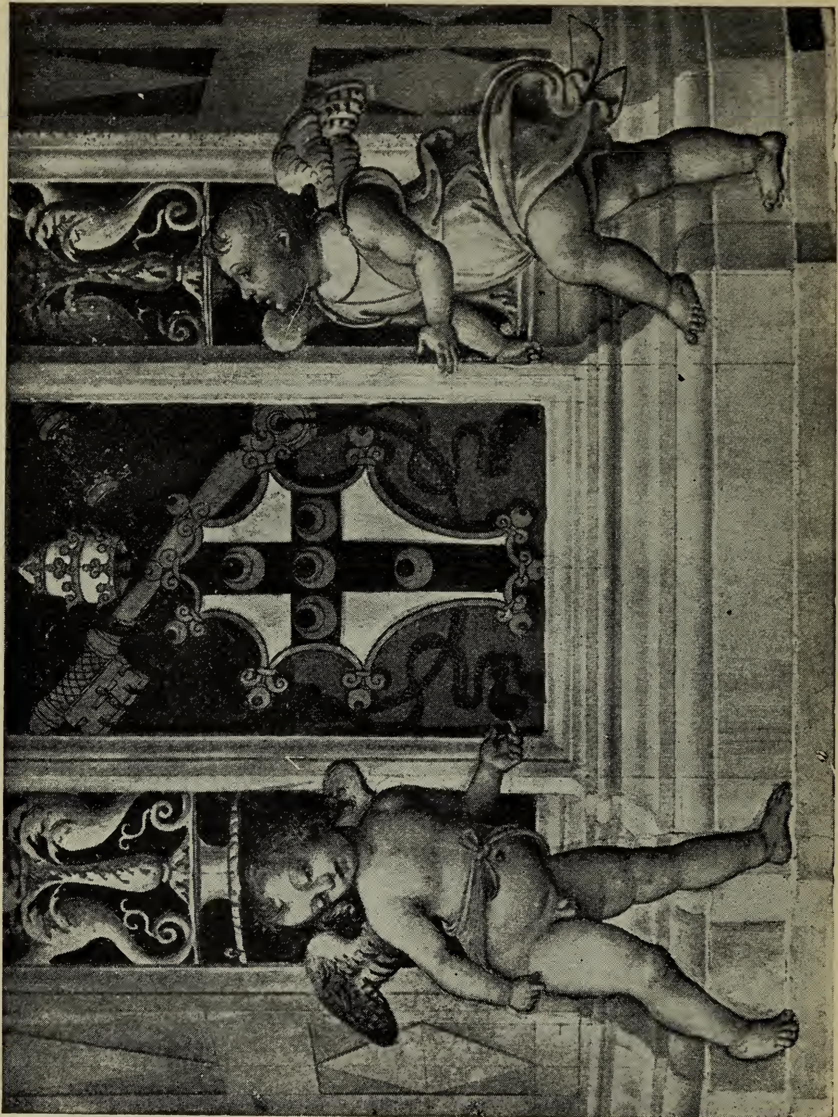
73. - *Pinturicchio* - Coronation of Pius III.



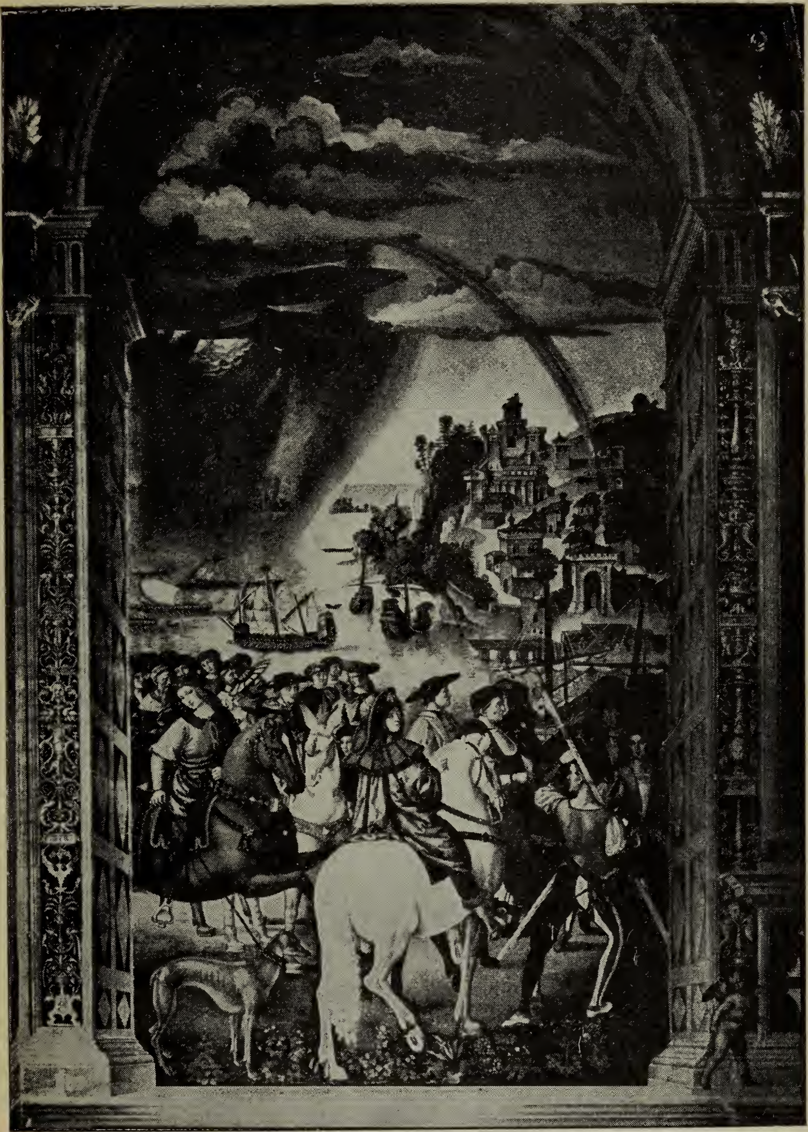
74. - Interior of the Piccolomini Library



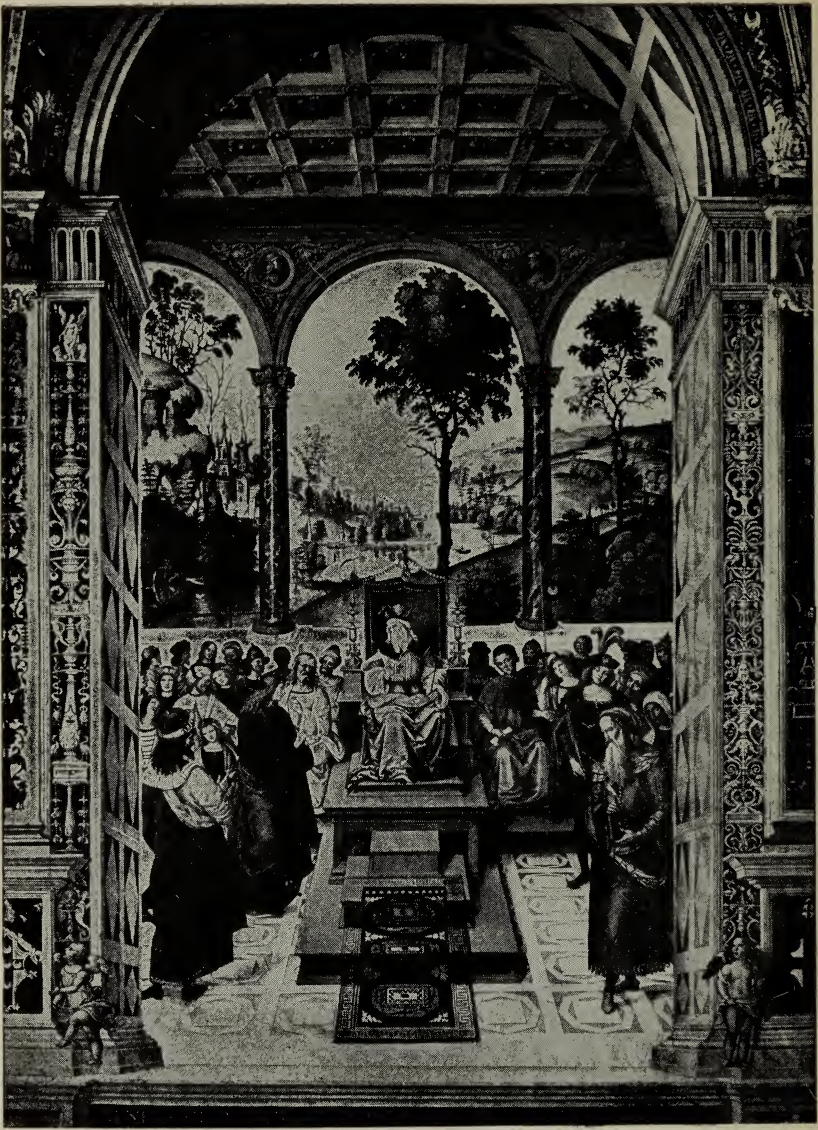
75. - *Jacopo della Quercia* - Adam and Eve



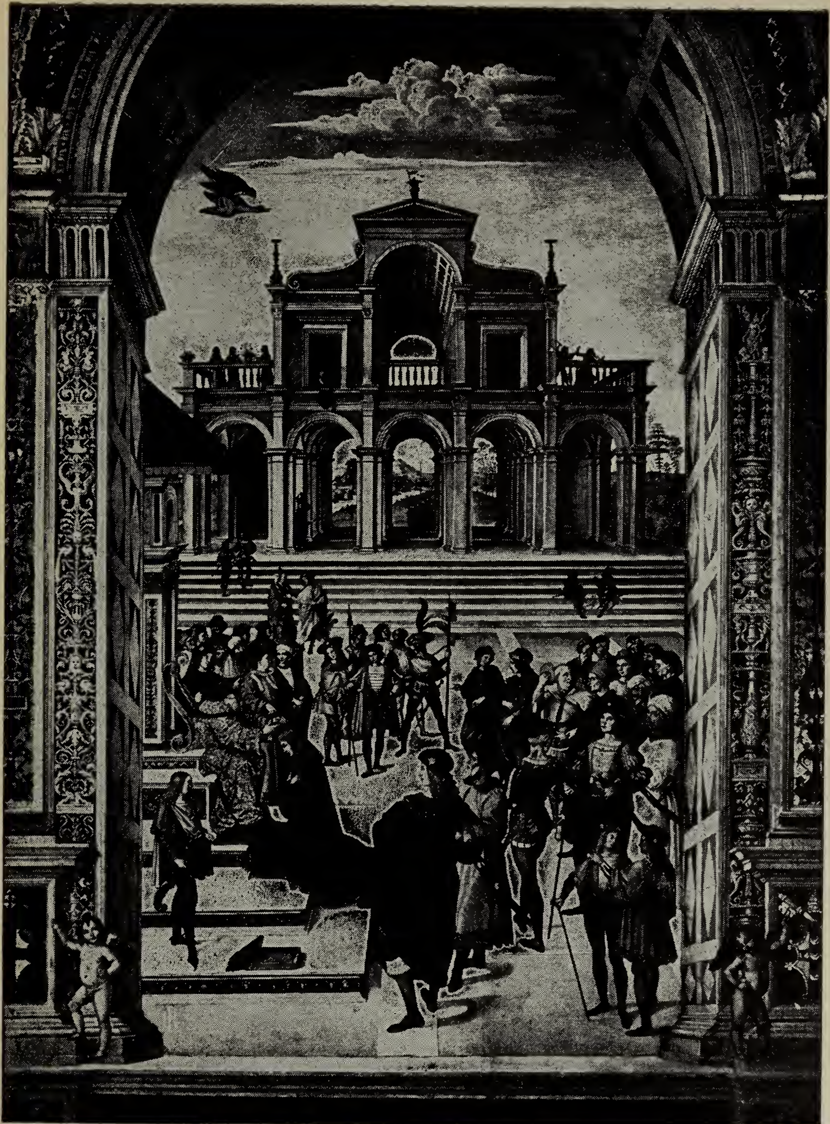
76. - *Pinturicchio* - Piccolomini coat of arms



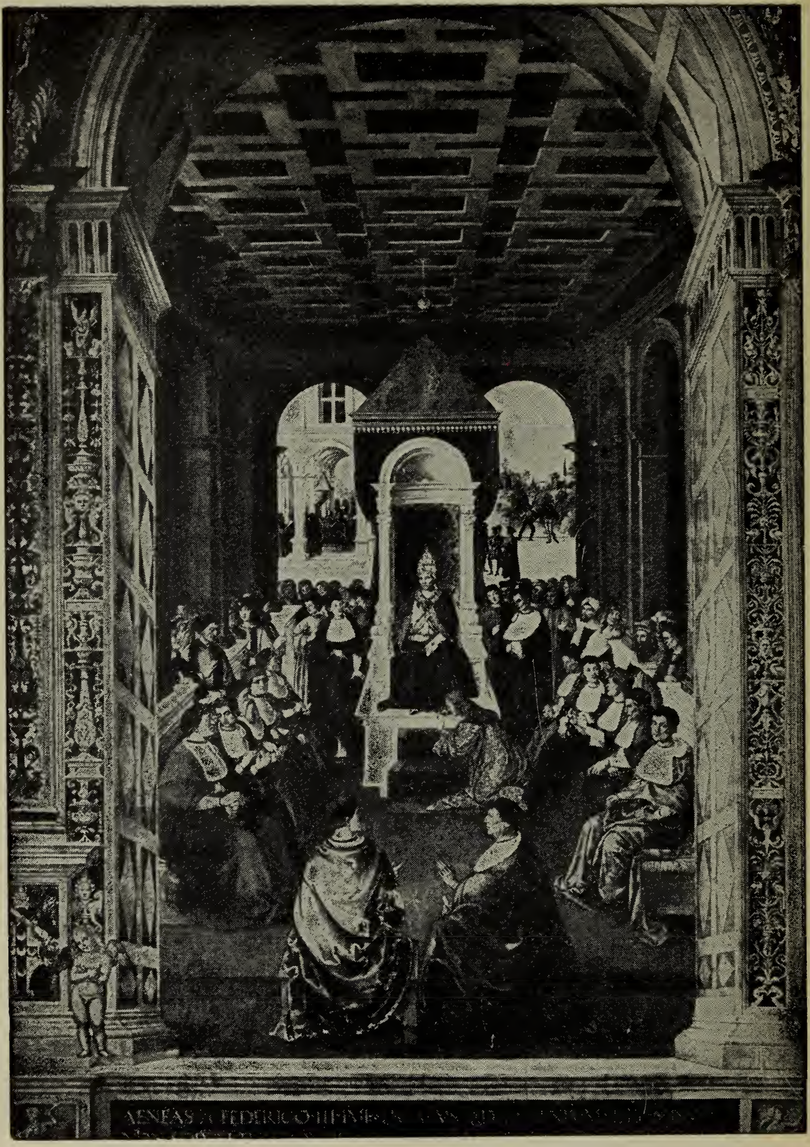
77. - *Pinturicchio* - Enea Silvio Piccolomini on his way to Basel



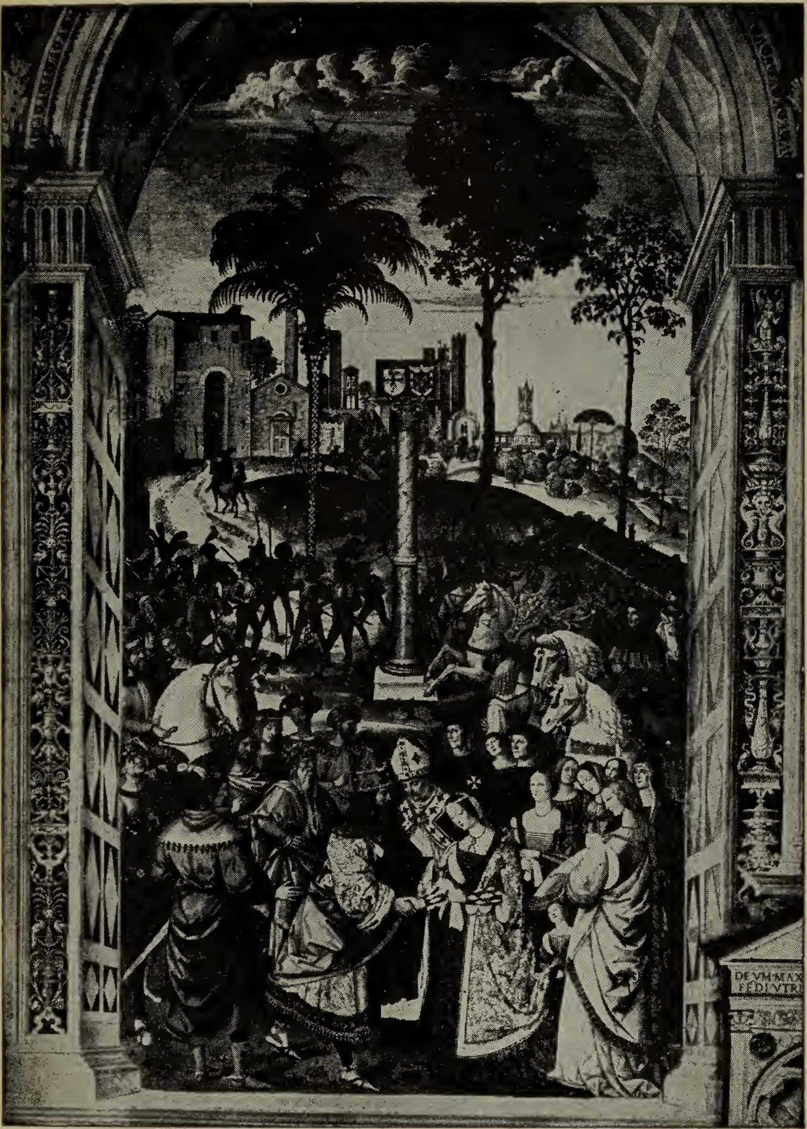
78. - *Pinturicchio* - Enea Piccolomini as an ambassador to James I of Scotland



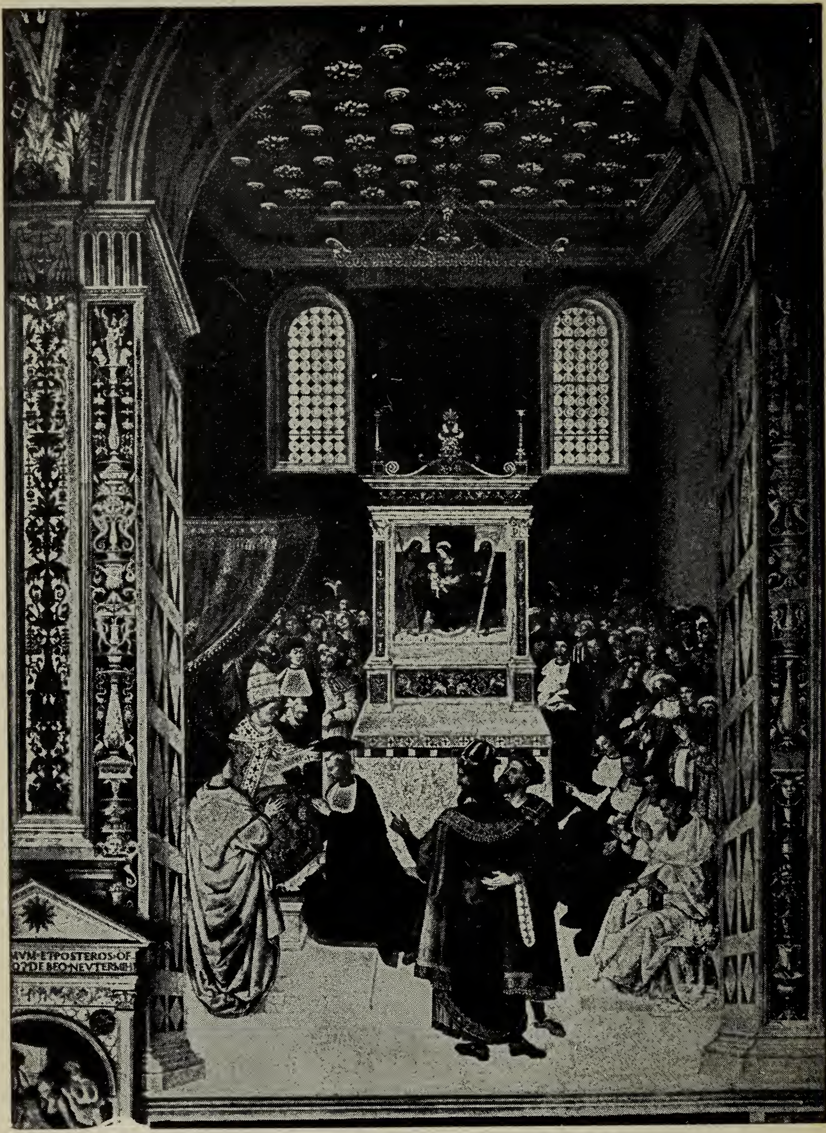
79. - *Pinturicchio* - Enea Piccolomini crowned as a Poet by the Emperor Federick III.



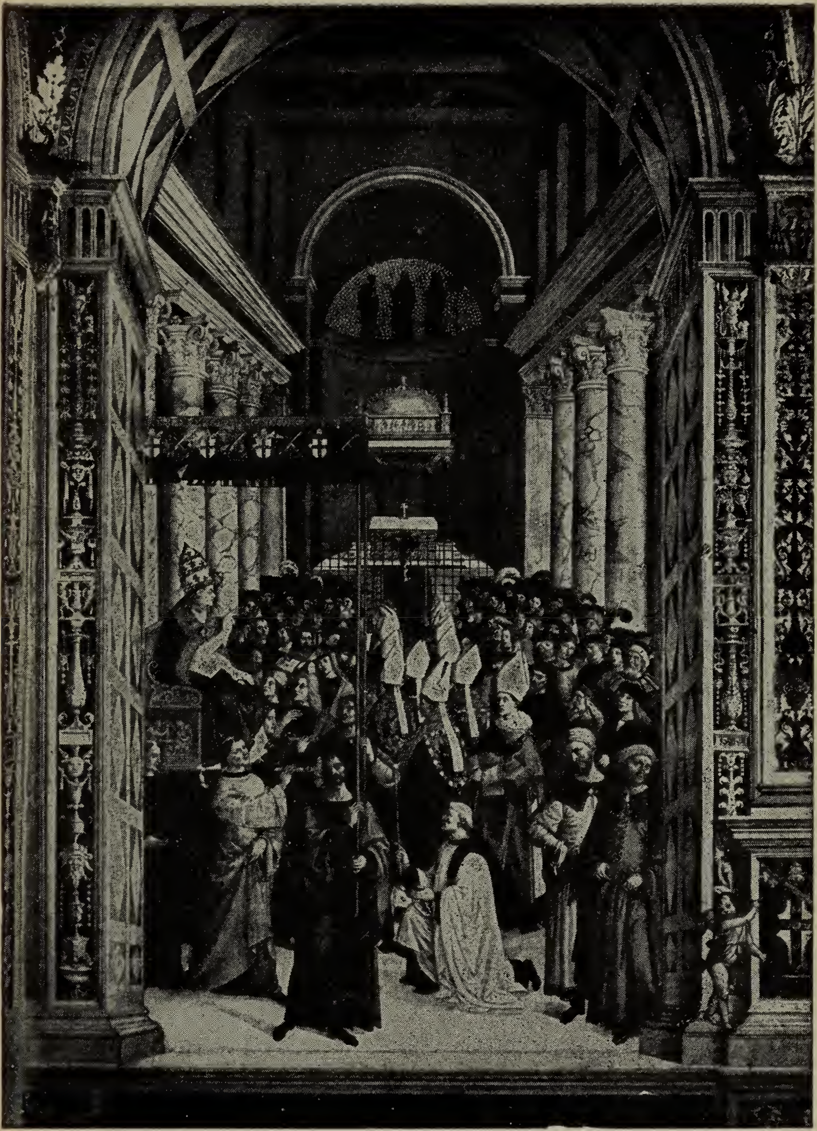
80. - *Pinturicchio* - Enea Piccolomini as an ambassador of Frederick III to Pope Eugenio IV



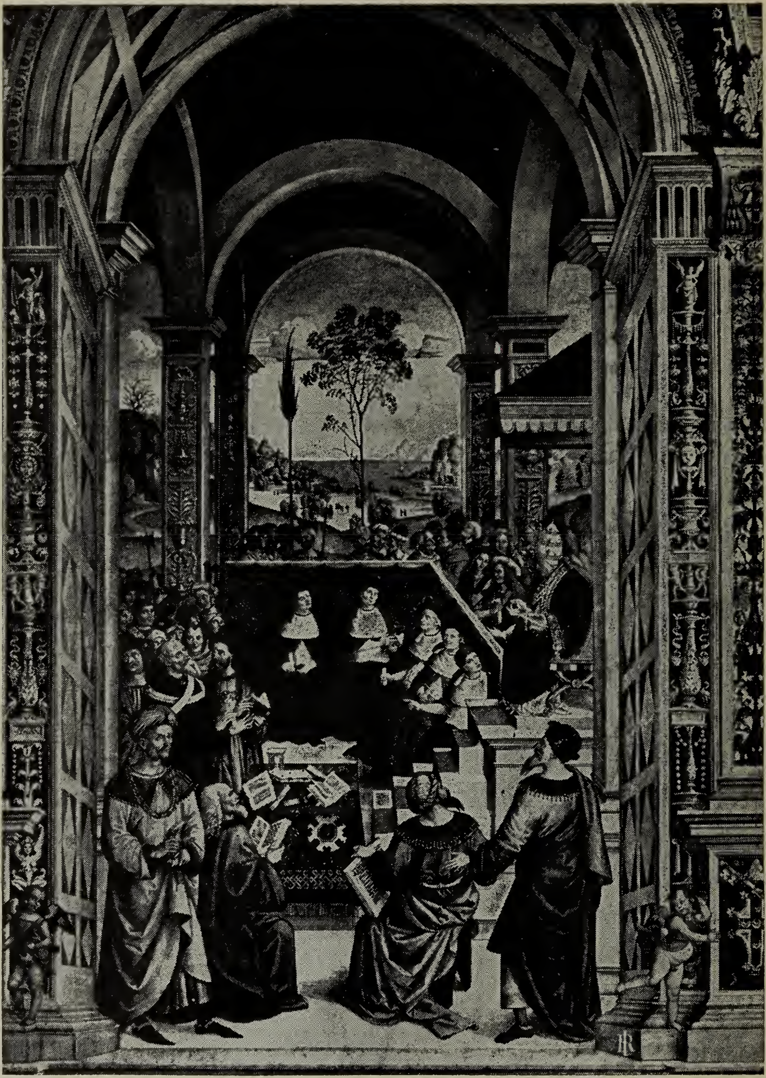
81. - *Pinturicchio* - The bishop Enea Piccolomini
introduces Eleanor of Portugal to the Efperor Frederich III.



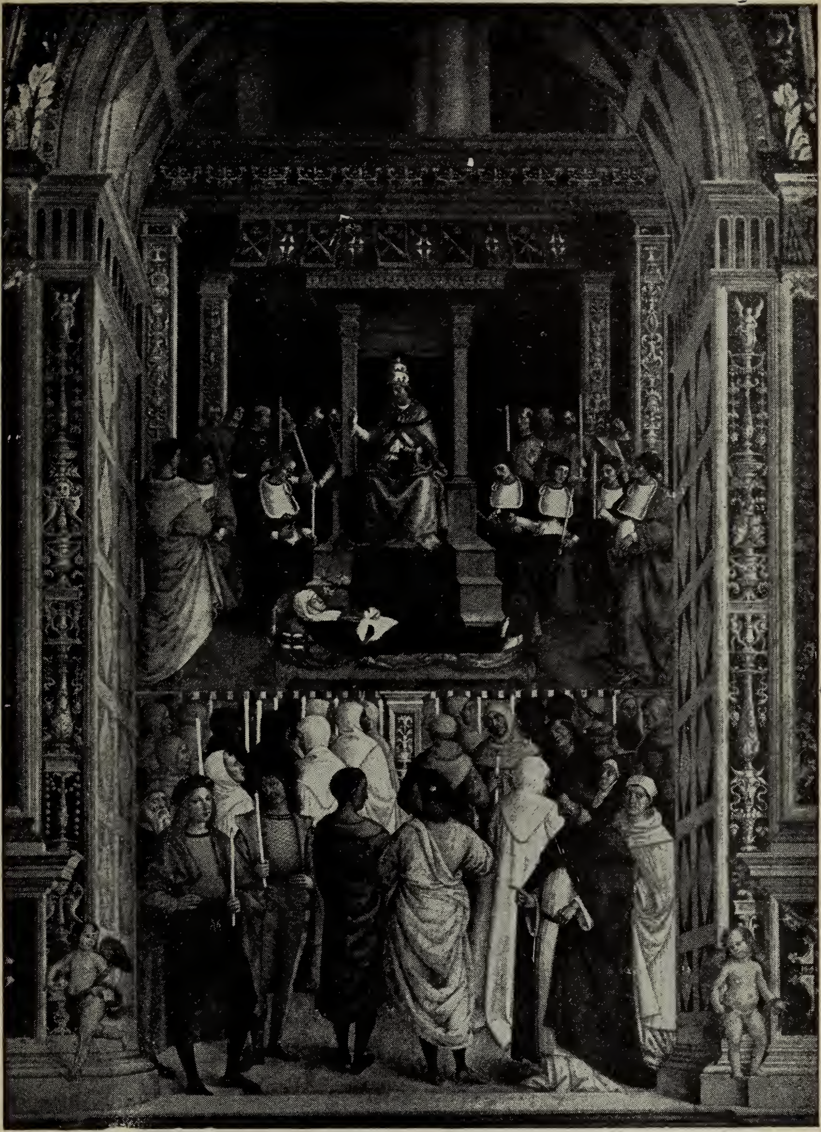
82. - *Pinturicchio* - Enea Piccolomini created a Cardinal



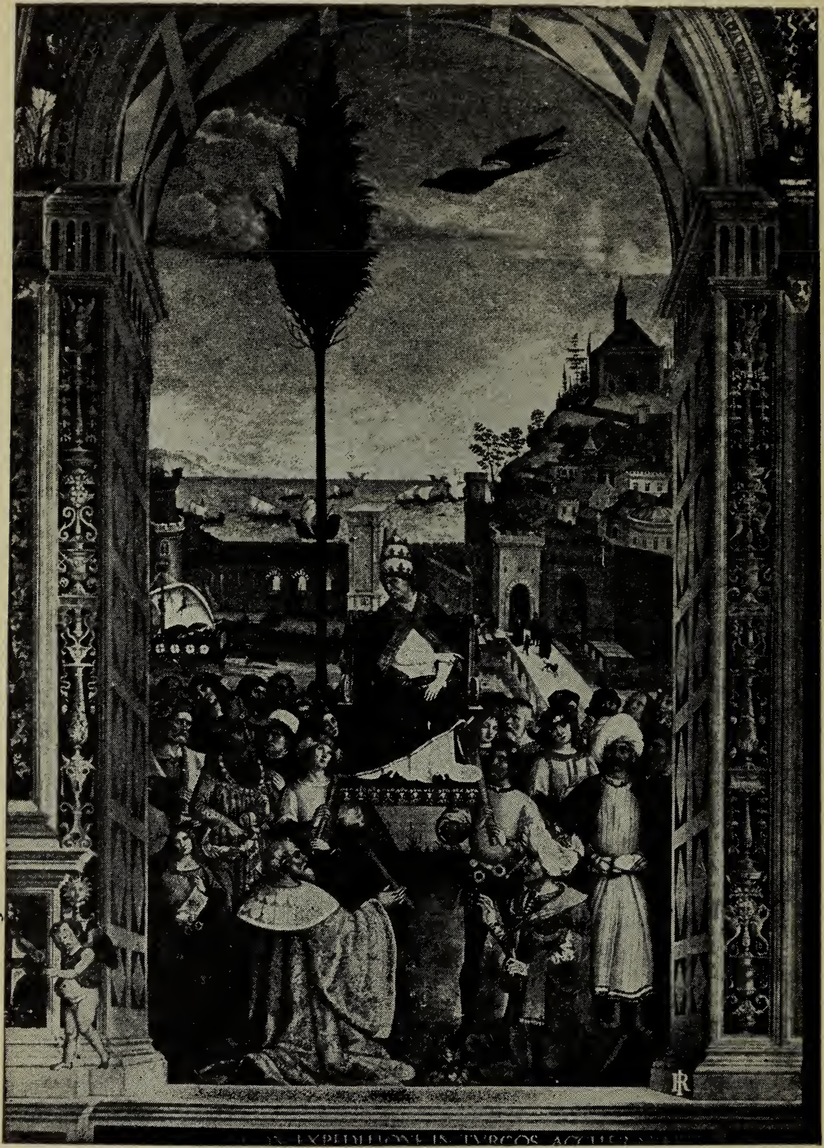
83. - *Pinturicchio* - Pius II electede Pope



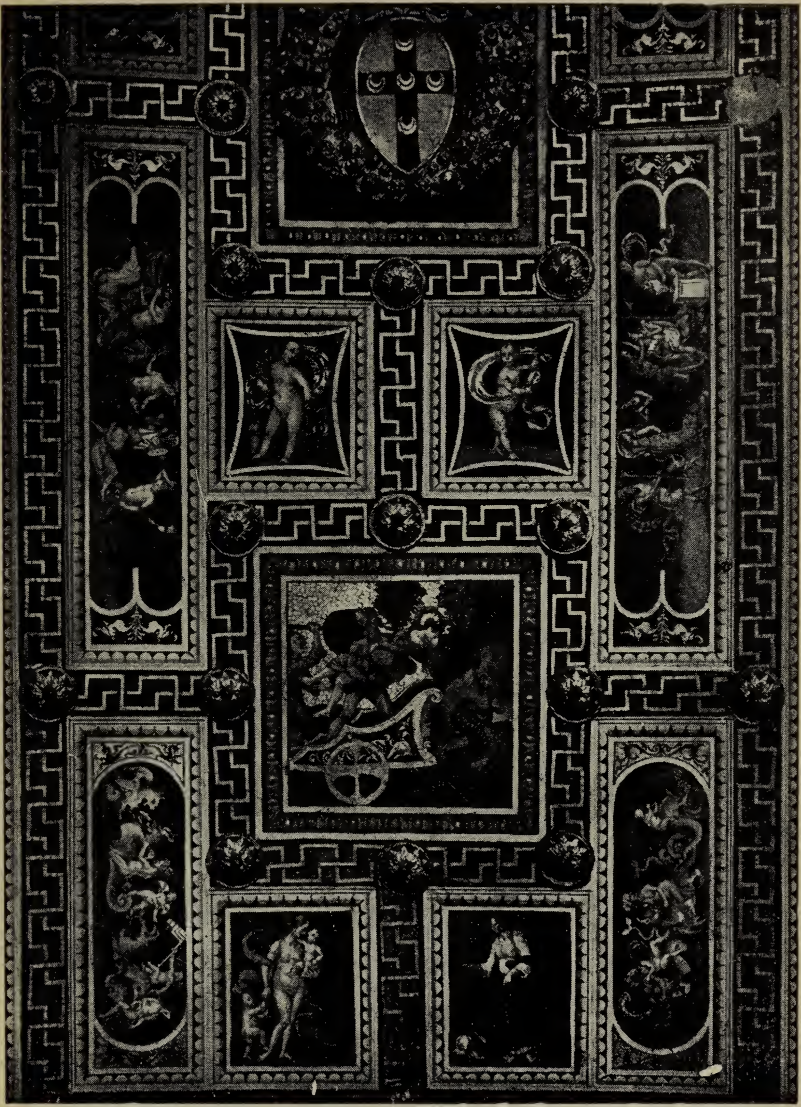
84. - *Pinturicchio* - Vius II preaching the Crusade



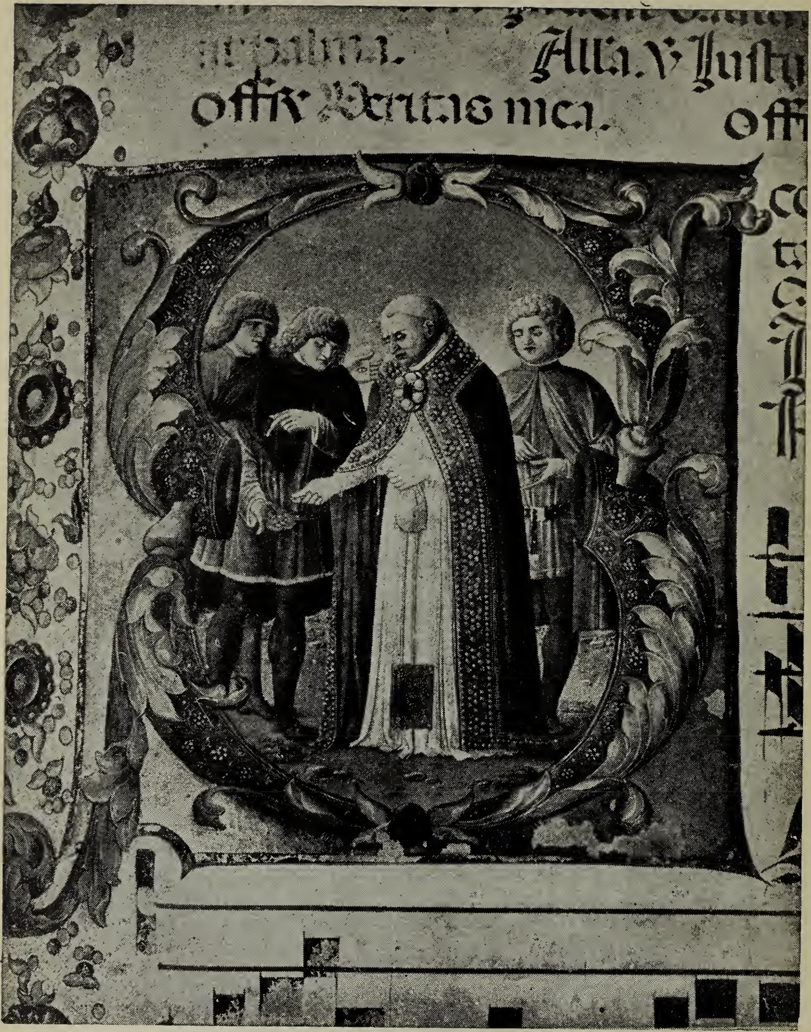
85. - *Pinturicchio* - The Canonisation of Saint Catherine of Siena



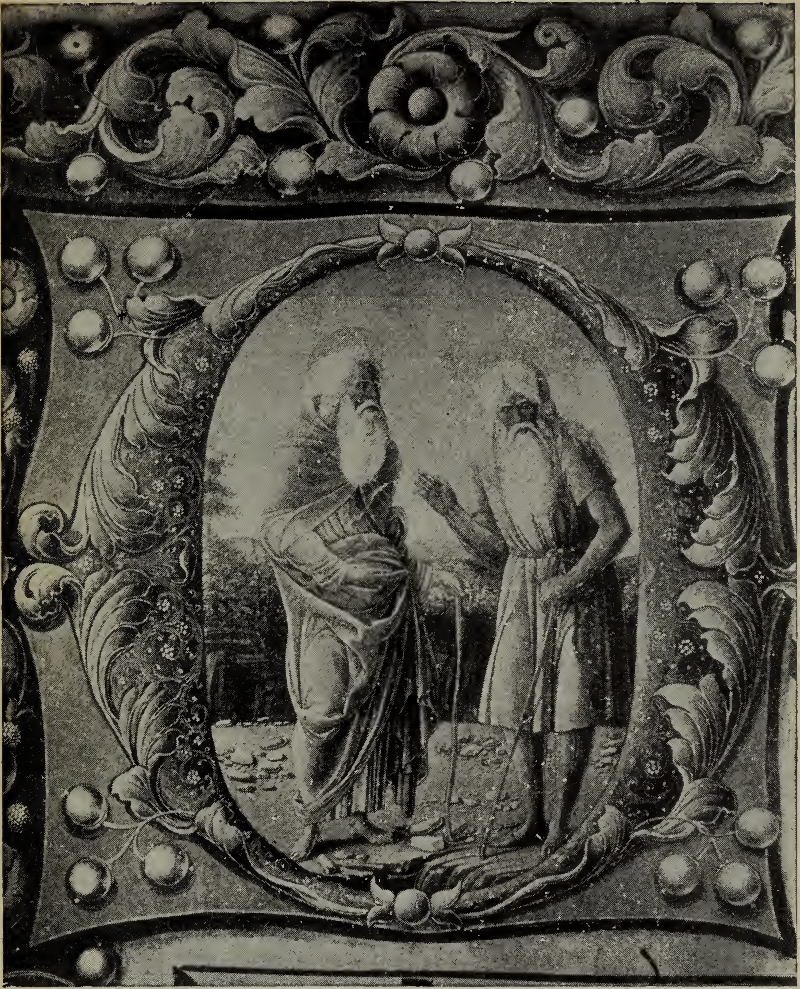
86. - *Pinturicchio* - Pius II arrives at Ancona



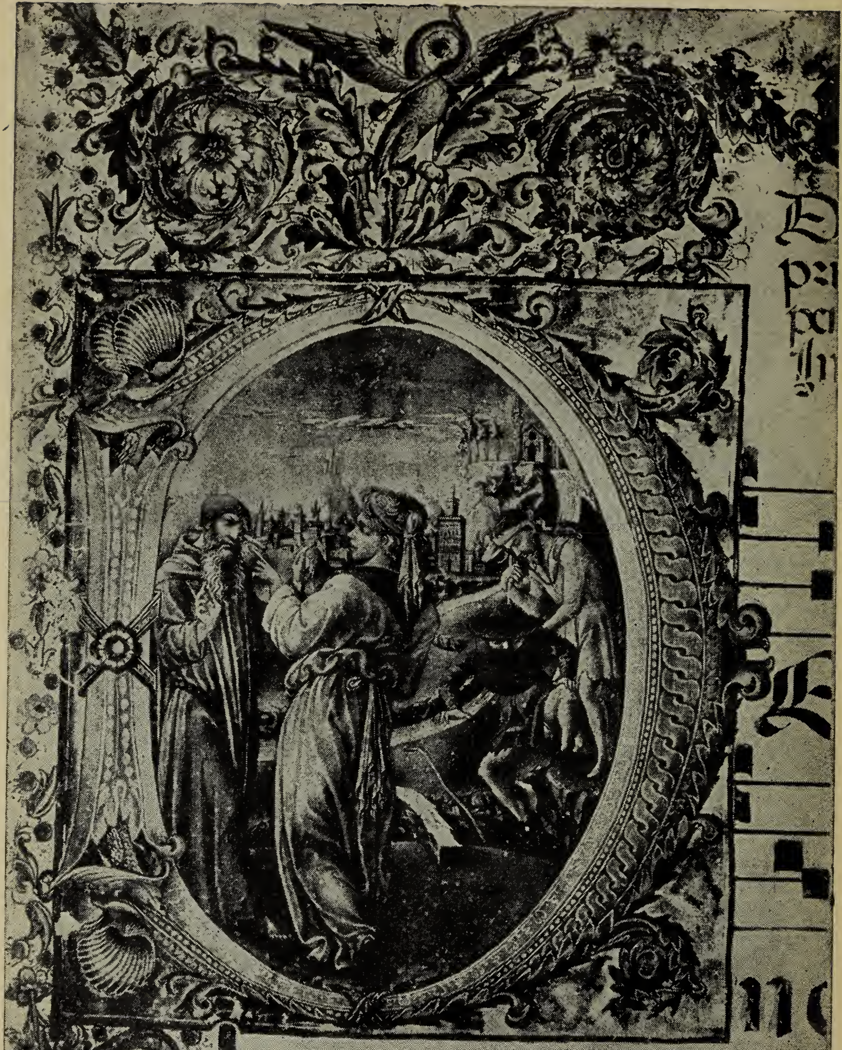
87. - *Pinturicchio* - Ceiling of the Piccolomini Library



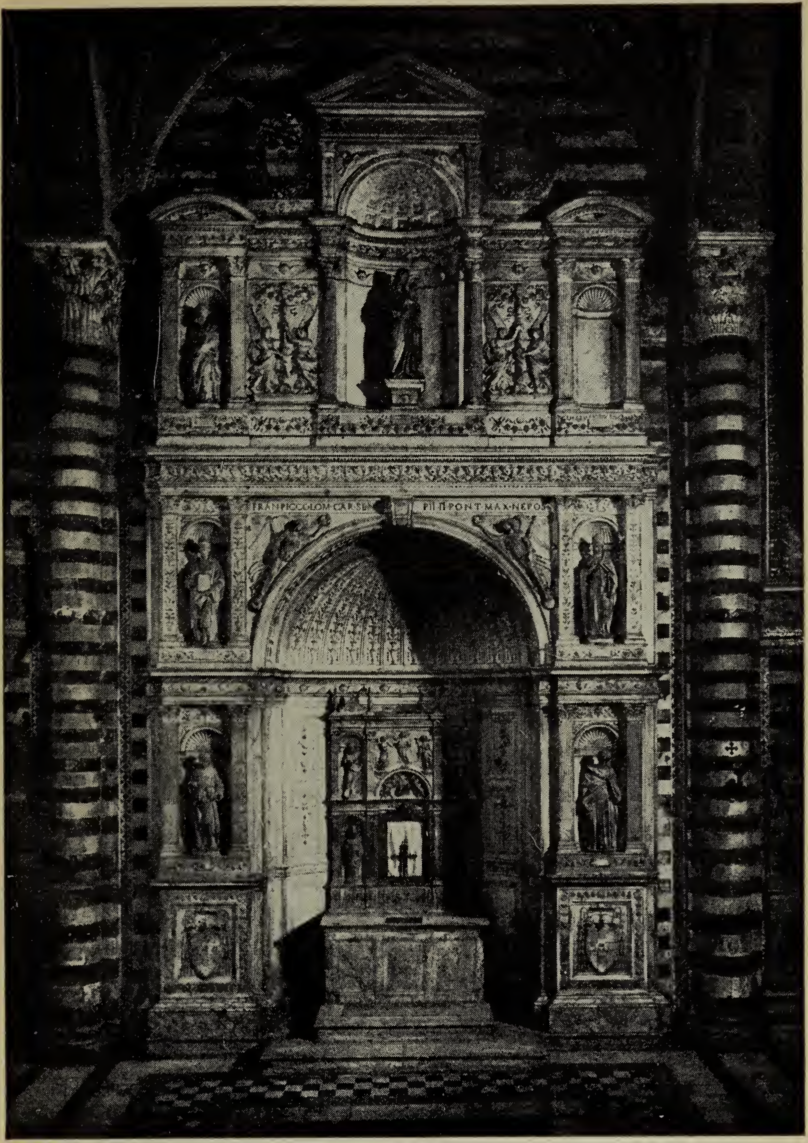
88. - *Girolamo da Cremona* - A bishop giving alms (miniature)



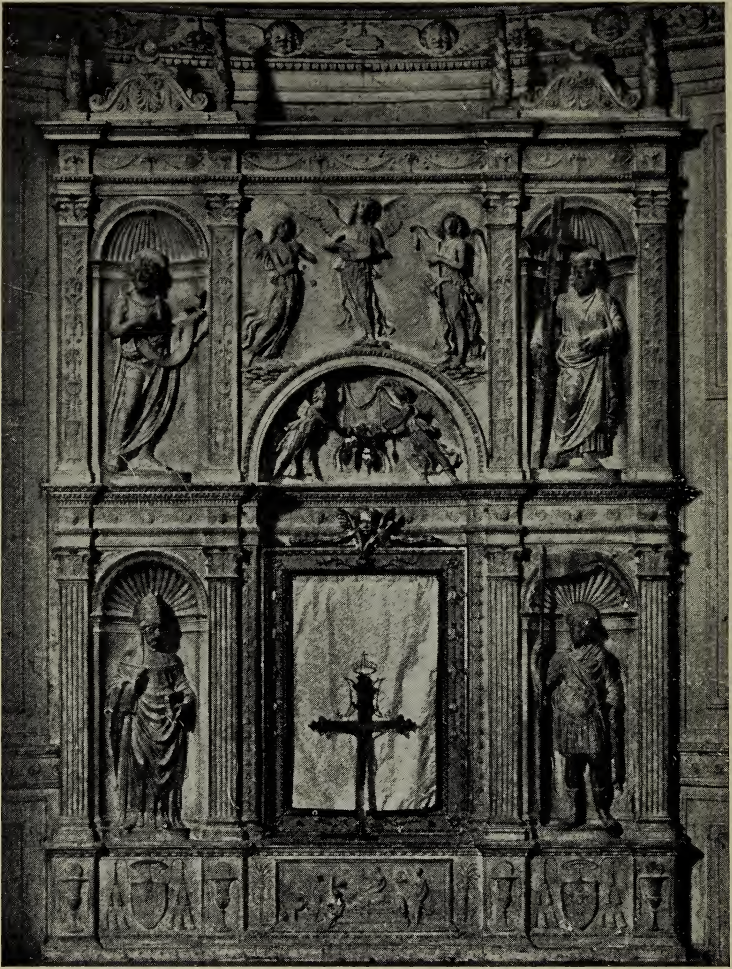
89. - *Girolamo da Cremona* - S. Anthony the Abbot S. Paul Hermit



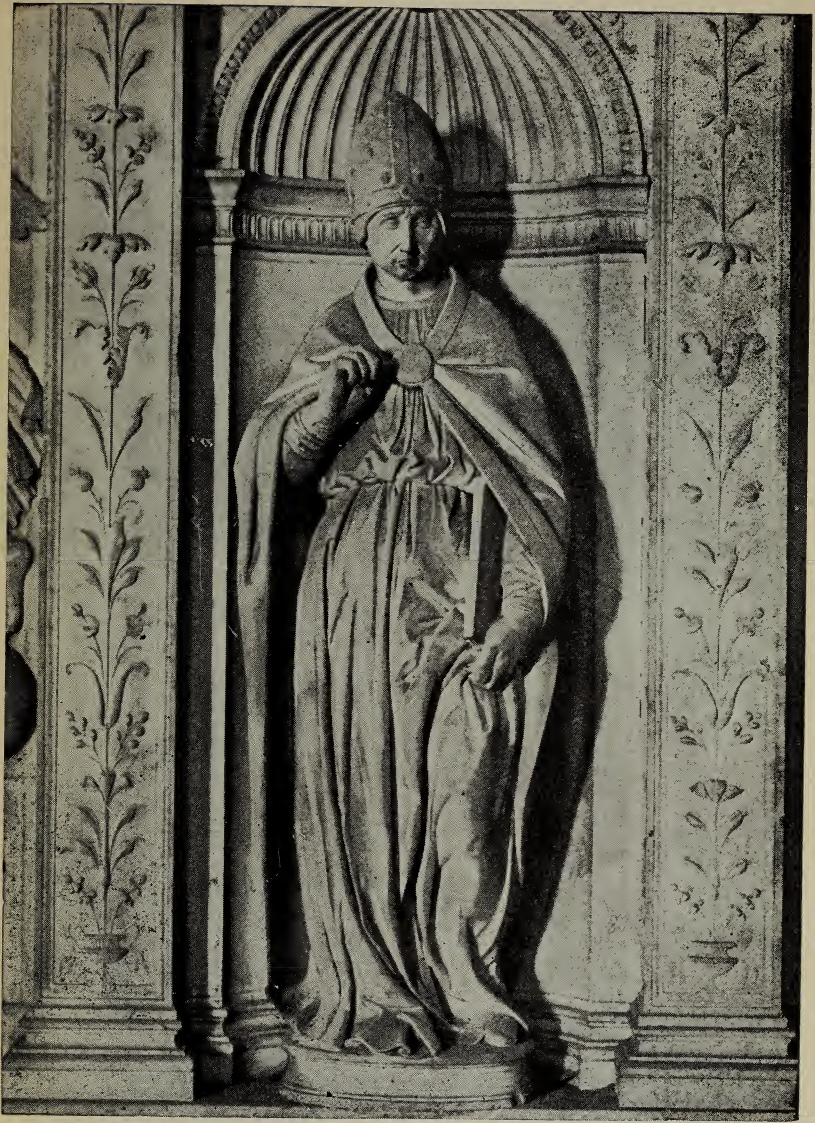
90. - *Liberale da Verona* - Two evangelical parables



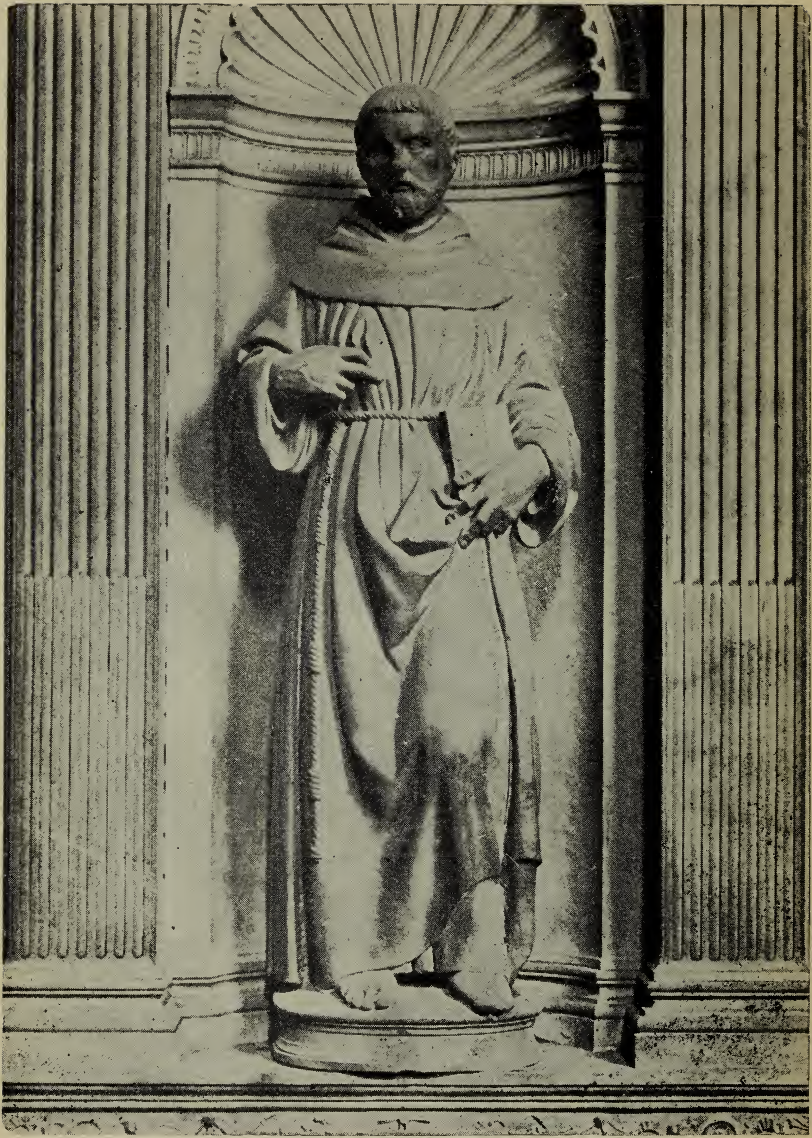
91. - *Andrea Bregno* - Piccolomini Altar



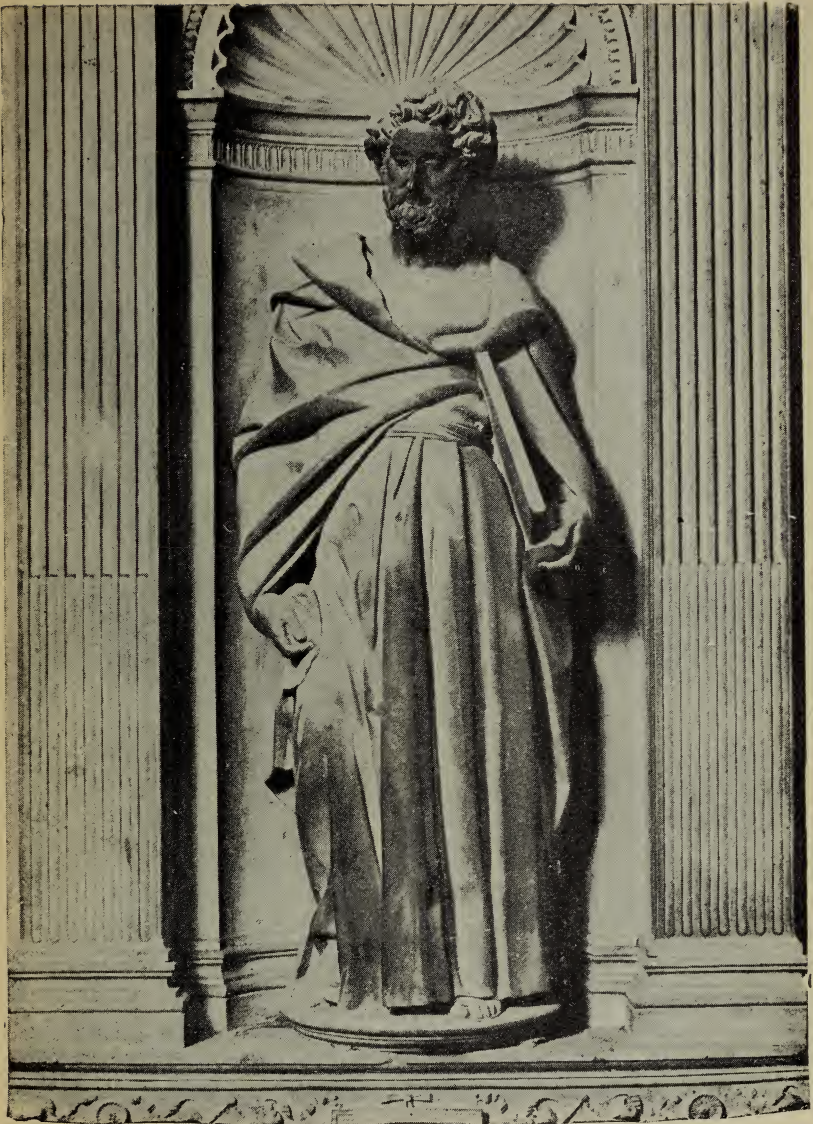
92. - *Andrea da Milano* - Middle part of the Piccolomini altar



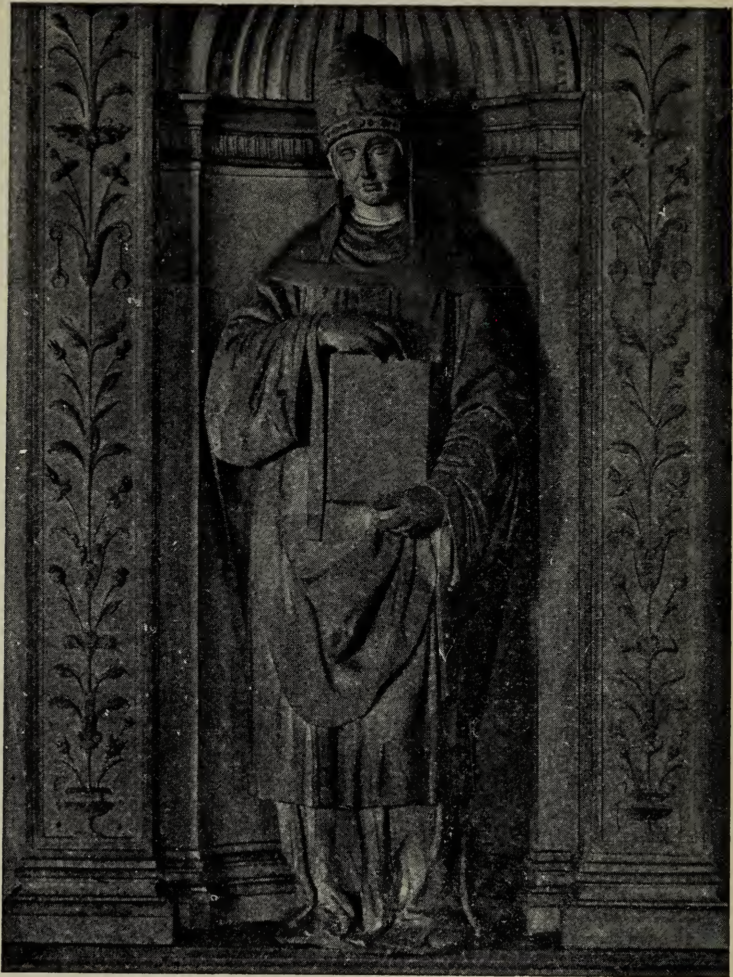
93. - *Michelangelo* - Saint Gregory



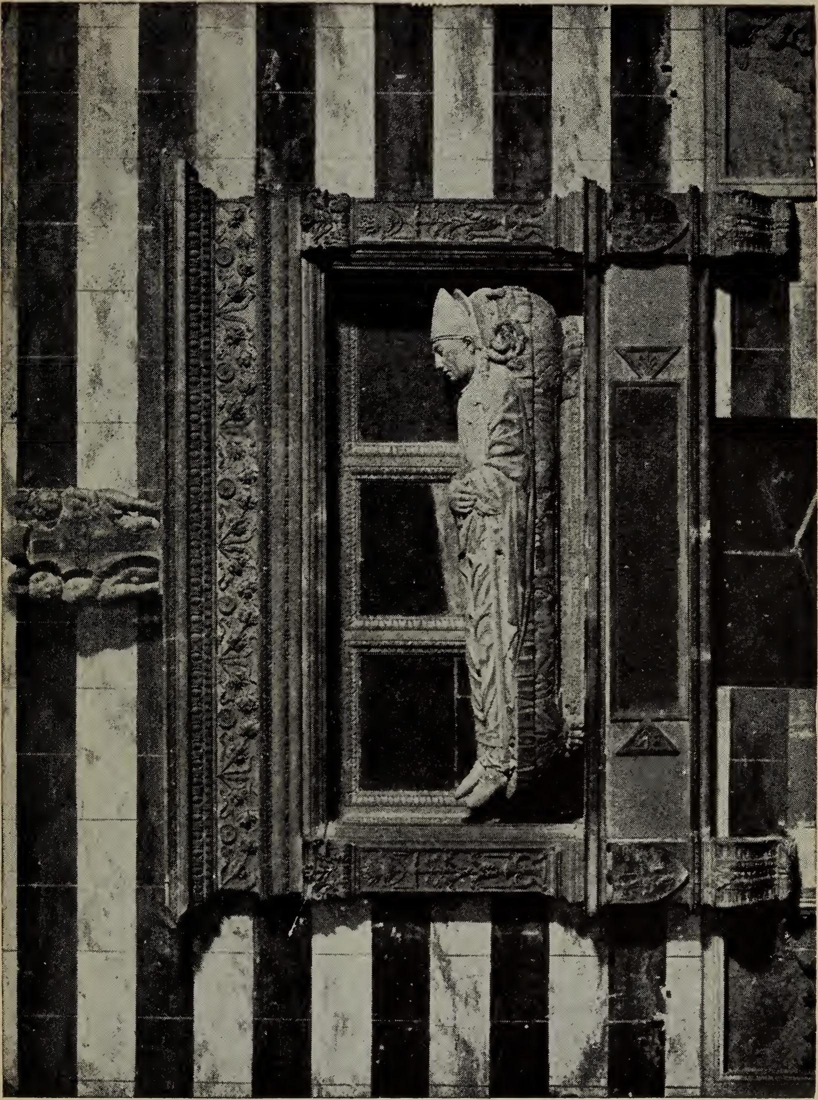
94. - *Michelangelo* - Saint Francis



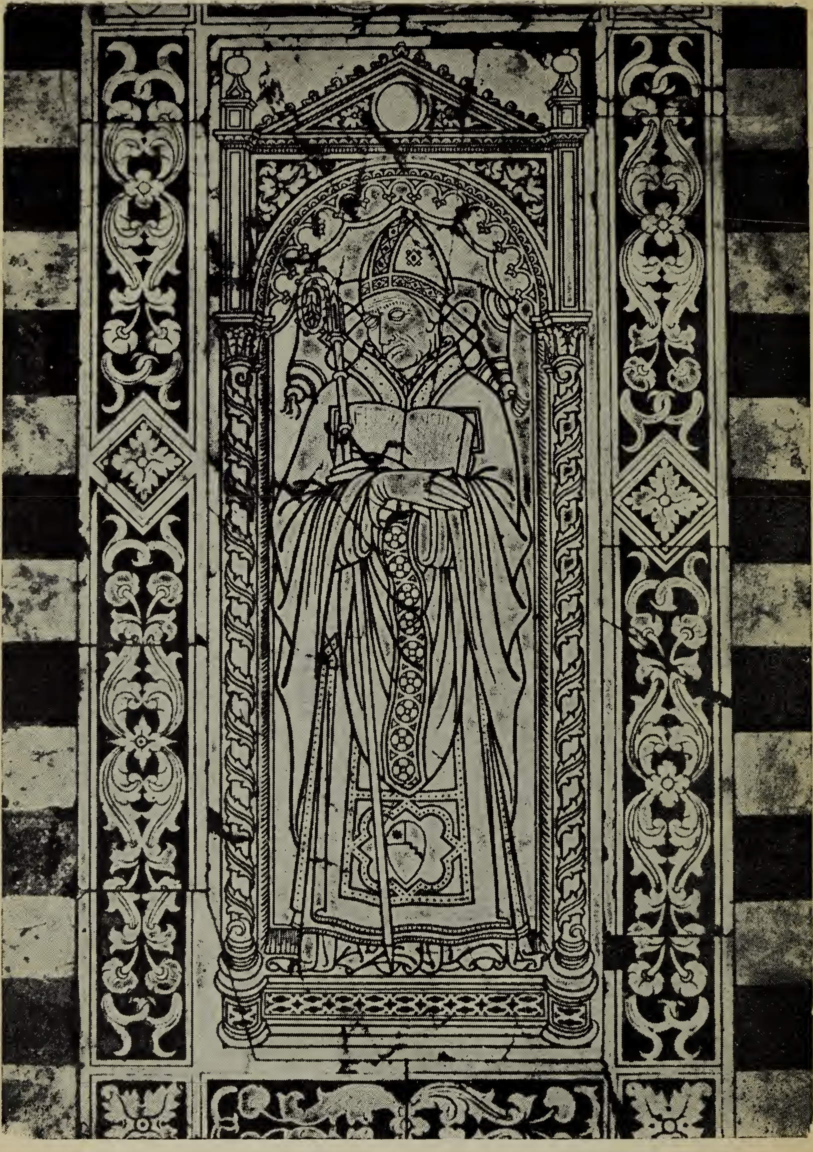
95. - *Michelangelo* - Saint James



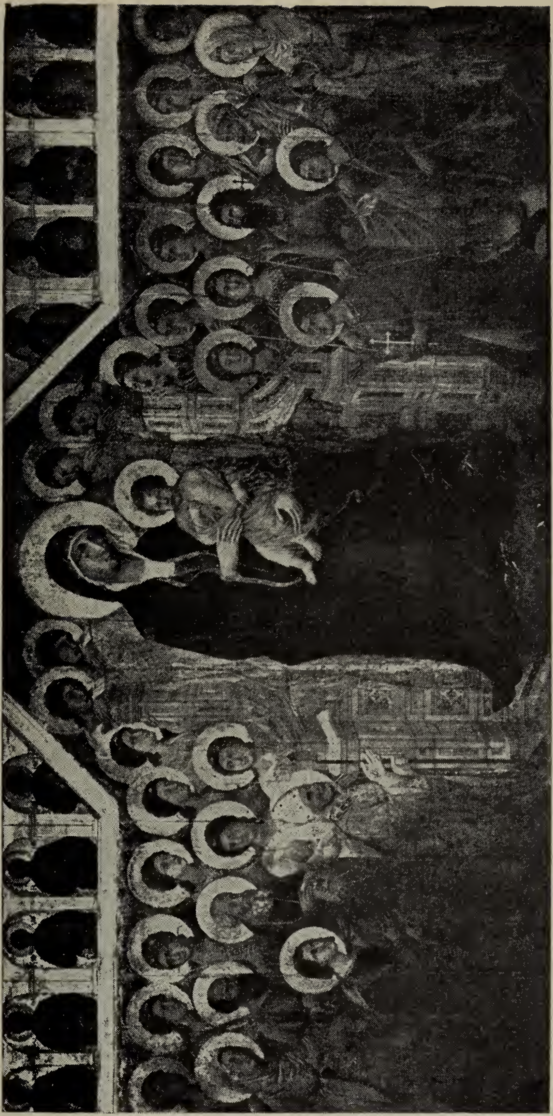
96. - *Michelangelo* - Saint Pie



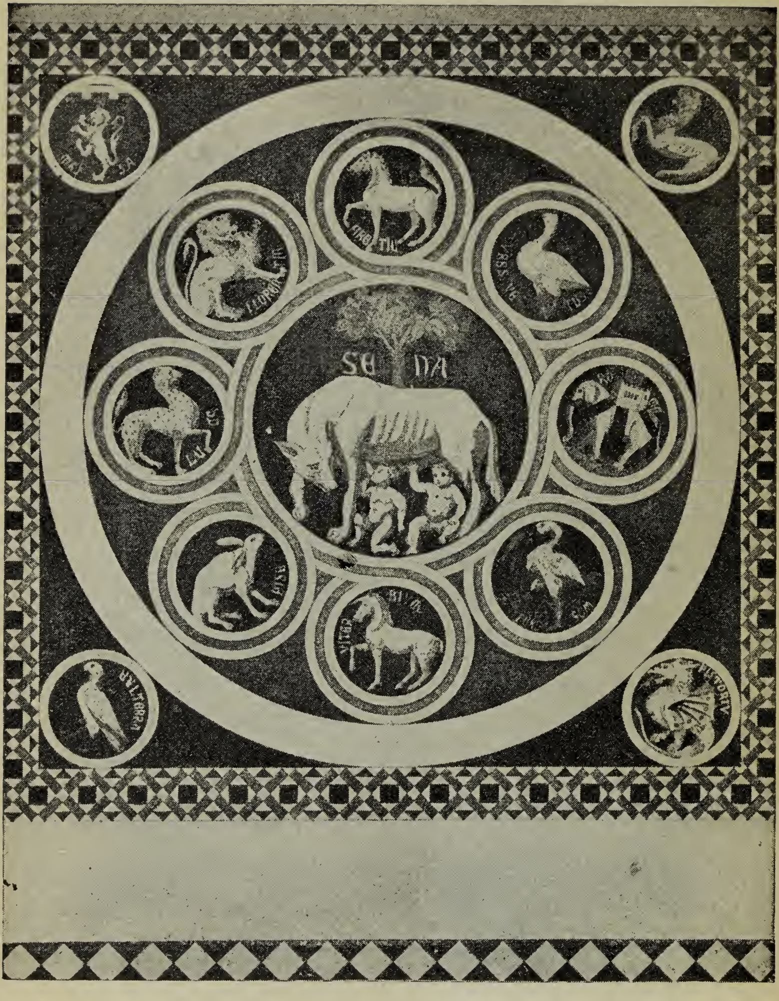
97. - *Neroccio di Bartolomeo* - Tomb of the bishop Thomas Piccolomini



98. - *Antonio Federighi* - Tomb of the Bishop Bartoli



99. - *Duccio di Buoninsegna - The Majesty*



100. - Secolo XIV. - Sienna and Towns Allied

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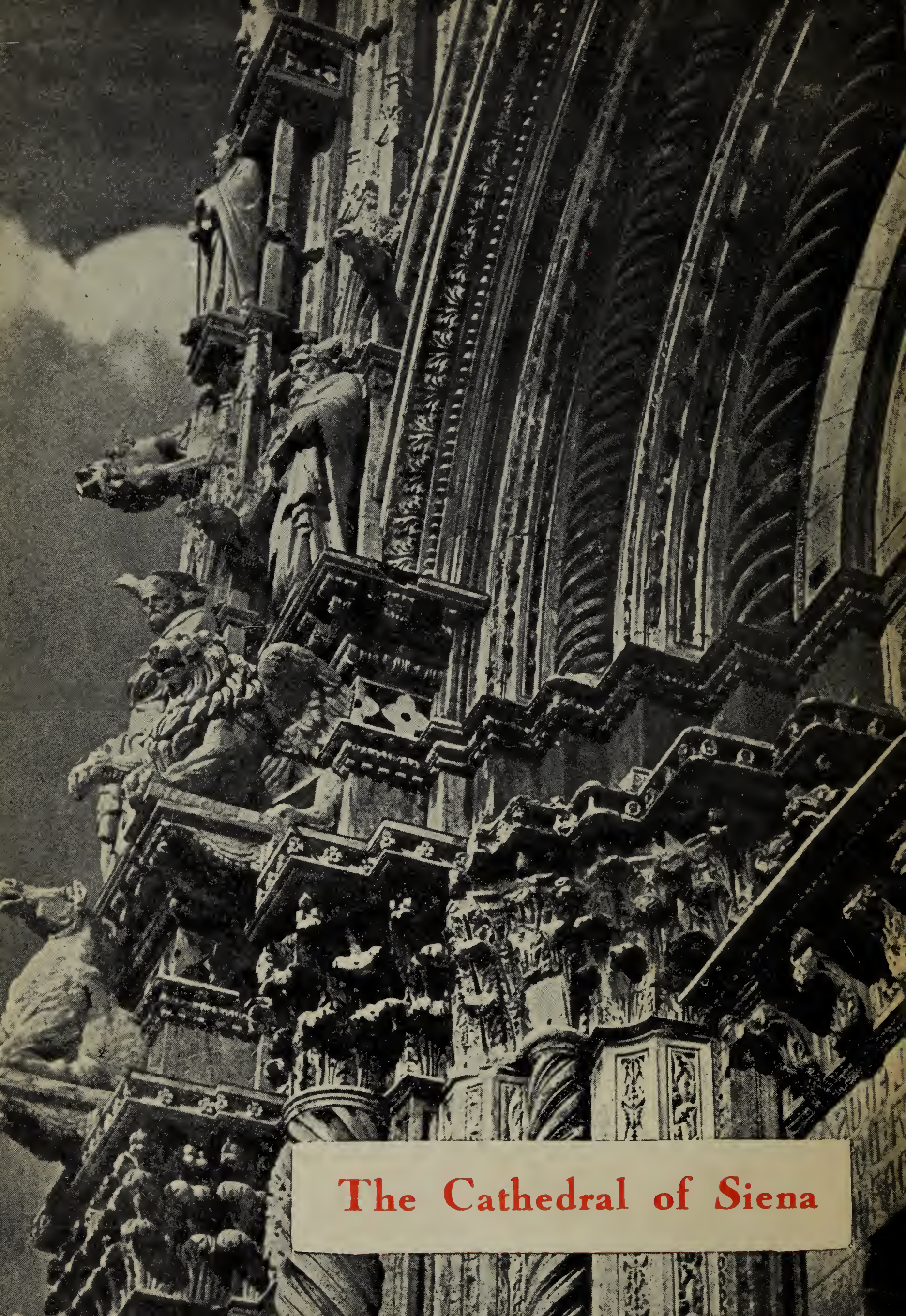

The Cathedral of Siena